

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

OCTOBER 1969

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Some of our members have been studying the Gold Ribbon Report and the other excellent material you have been publishing and they are just bursting with ideas and plans based on the material.

There were 23 members in our callers' group last season and 34 clubs in the South Western Ontario Square Dance Assn. We have the potential of doubling membership by signing up more of the regular club callers, plus about 22 newer callers who completed a course at Fanshawe College, London, a year ago.

John Silcox  
London, Ont., Canada

Dear Editor:

Kudos to S.I.O. for keeping us informed of what's going on around the world in square and round dancing.

Doris and Charlie Duncan  
Papillion, Nebr.

Dear Editor:

We want to give a big, "Thank you!" to the square dancers in Seattle for a first rate convention. It's the best one we have attended—and the dancer-hosts should be congratulated.

George and Ruth Billing  
Palatine, Ill.

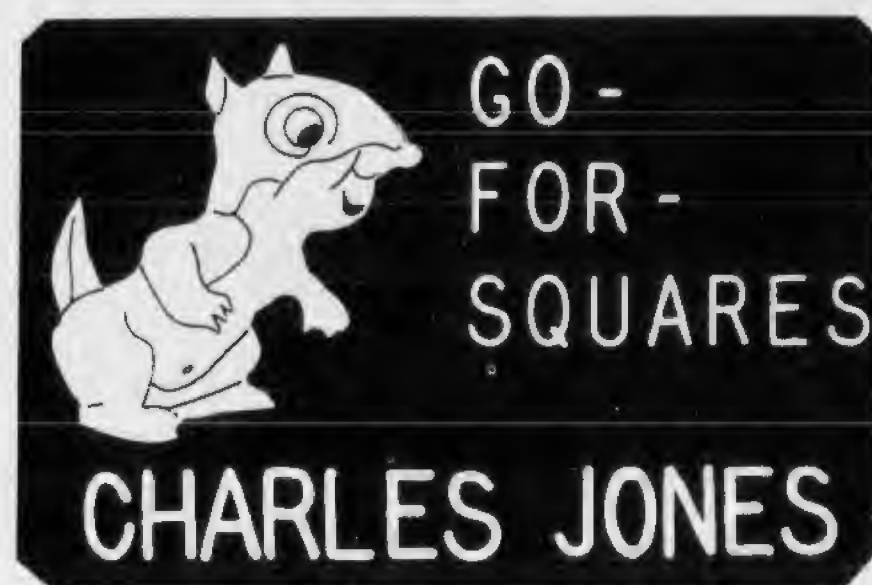
Dear Editor:

For several years now we've been noticing a decided inclination among the callers, local and national, to call "hash" calls for too long a period. At the same time there seems to be an inclination among the dancers to sit out, either every other tip, or to leave early. I have asked them why and was told that they were *worn out*. I am surprised that callers haven't noticed that they were calling to smaller groups in the last hour or so of an evening and that large numbers of people were sitting instead of dancing.

On the plus side there was a caller from Port Arthur, Texas—Andy Andrus—who used

(Please turn to page 50)

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(over)

## NOTES TO YOU

### *From A Square Dance Friend*

Each year thousands of these little cards are handed out by square dancers to their square dancing friends. In this way the great majority "discover" what Asilomar is all about. Asilomar is a haven for square dancing in a beautiful location (on California's Monterey peninsula). It is, in the words of one square dancer who has attended many sessions; "The perfect square dance vacation where one meets new friends while being reunited with others he has met before. Where he eats like a king, dances like an expert, relaxes from the outside world, and has the time of his life!"

Winter at Asilomar is a perfect time for square dancing. The weather is usually sunny and mild (be sure and bring a camera) and just right for daytime workshops and evening party dances. If you would like more information on the 1970 winter sessions, write for a brochure and check these dates now on your calendar.

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# Square Dance Date Book

- Oct. 3-4—4th Ann. San Angelo S/ & R/D  
Festival, Colis., San Angelo, Texas
- Oct. 3-4—Brush Arbor S/D Festival  
Dance Pavillion, Rockaway Beach, Mo.
- Oct. 3-5—Dixie Fed. Callers Assn. Clinic  
Valdosta, Georgia
- Oct. 4—1st Ann. Fiesta Rancho Chico S/D  
Jamboree, So. Gym State College, Chico,  
Calif.
- Oct. 5—1st Ann. Cleveland Area S/D Jamboree  
Grand Ballroom, Hotel Statler-Hilton,  
Cleveland, Ohio
- Oct. 5—Mid-America S/D Jubilee, Dane Count  
Col., Madison, Wis.
- Oct. 10-11—Round Dance Festival, Liberty  
Park, Sedalia, Mo.
- Oct. 10-11—5th Syracuse Fall Festival  
War Memorial Audit., Syracuse, N.Y.
- Oct. 11—20th Ann. Ark. State Fall Festival  
Robinson Audit., Little Rock, Ark.
- Oct. 11—Penn Wheelers Fall Fling  
U. S. Pen. Training Center, Lewisburg, Pa.
- Oct. 11-12—Square Dance Funsti Toot 3  
Terrace Motor Hotel, Austin, Texas
- Oct. 17—5th Ann. Happy Hoedowners Badge  
Dance, Bishop Ryan School, Hamilton, Ont.,  
Can.
- Oct. 17-18—2nd Ann. Autumn Leaves Festival  
Montreat, N.C.
- Oct. 17-18—Annual Helldorado Dance  
Tombstone, Ariz.
- Oct. 17-18—Kansas Fall Festival  
Century II Conven. Hall, Wichita, Kans.
- Oct. 17-19—Autumn Dancerama  
Francisco Grande Hotel, Casa Grande,  
Ariz.
- Oct. 18—Frederick Fall Festival  
W. Frederick Jr. H.S., Frederick, Md.
- Oct. 18-19—10th Ann. Fla. R/D Council  
Festival, Cape Kennedy Hilton Motor Lodge  
Conven. Hall, Cape Canaveral, Fla.
- Oct. 18-19—Fun Festival & Callers Cl.,  
Sidney, Nebr.
- Oct. 18-19—Prairie Schooners S/D Festival  
Sidney, Nebr.
- Oct. 19—Pittsburgh Fed. Fall Frolic  
Rostrauer Gardens, So. of Pittsburgh, Pa.

(Please turn to page 75)

## Sets in Order

THE OFFICIAL  
MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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### SINGING CALLS

#### SWINGING AROUND — Rockin "A" 1346

Key D

Tempo: 127

Range: High HD

Caller: Mal Minshall

Low LA

Music: Western 2/4 — Guitar, Piano, Banjo,  
Drums, Bass

**Synopsis:** (Break) Ladies chain — chain back —  
circle — allemande — weave — do sa do —  
promenade — swing (Figure) Heads cross  
trail around one — up and back — pass thru  
— partner trade — circle — allemande —  
weave — do sa do — promenade — swing.

**Comment:** An updated, well timed dance to the  
old standard tune, "Walkin' The Floor Over  
You". Music is good.

Rating: ☆☆☆

#### GLAD RAG SHUFFLE — Hi-Hat 381

Key: F

Tempo: 124

Range: High HA

Caller: Bob Wickers

Low LC

Music: 4/4 Shuffle — Clarinet, Guitars, Piano,  
Harpsichord, Drums, Bass.

**Synopsis:** (Break) Circle — allemande — weave —  
do sa do — men star left — partner right —  
allemande — promenade (Figure) Heads  
square thru — do sa do — swing thru — spin  
the top — right and left thru — square thru  
three quarters — corner swing — promenade.

**Comment:** An old favorite tune done in heavy  
4/4 shuffle rhythm with lots of bounce. Figure  
is standard and active.

Rating: ☆☆☆

#### I WON'T GO HUNTING — Swinging Square 2349

Key: B Flat

Tempo: 126

Range: High HB

Caller: Bill Saunders

Low LB

Music: Western 2/4 — Clarinet, Guitar, Piano,  
Banjo, Vibes, Drums, Bass

(Please turn to page 66)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

### HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



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"Mental Journey," "Honey,"  
"Marie," "(Come On Home And)  
Sing The Blues To Daddy,"  
"It's A Small, Small World,"  
"Anita, You're Dreaming,"  
"Summer Sounds,"  
and "Kansas City."

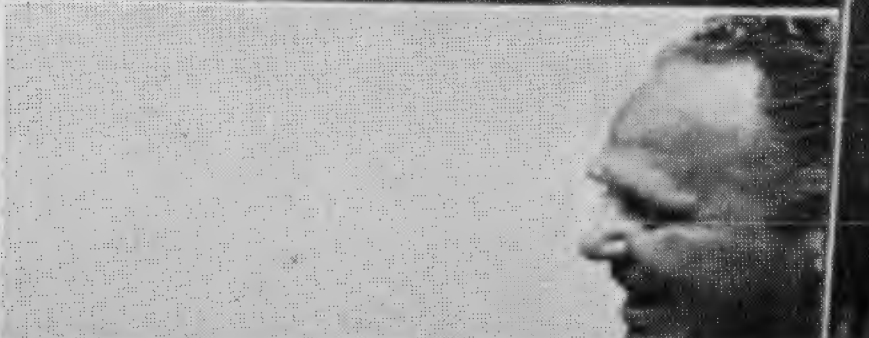
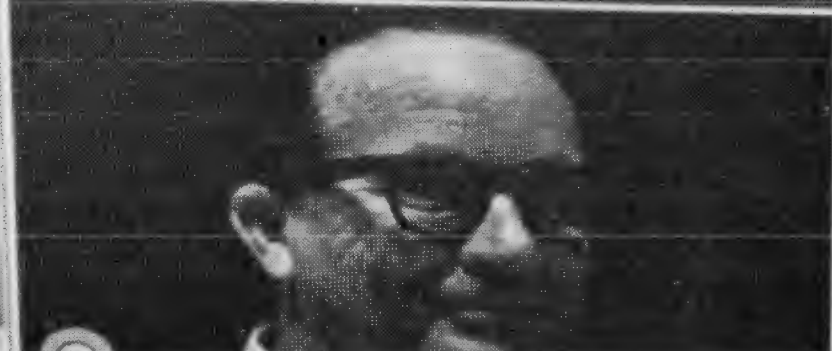
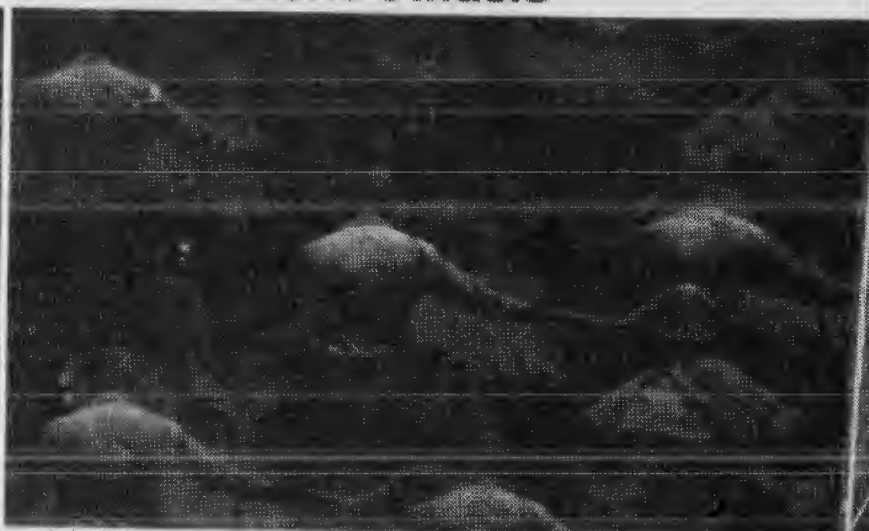
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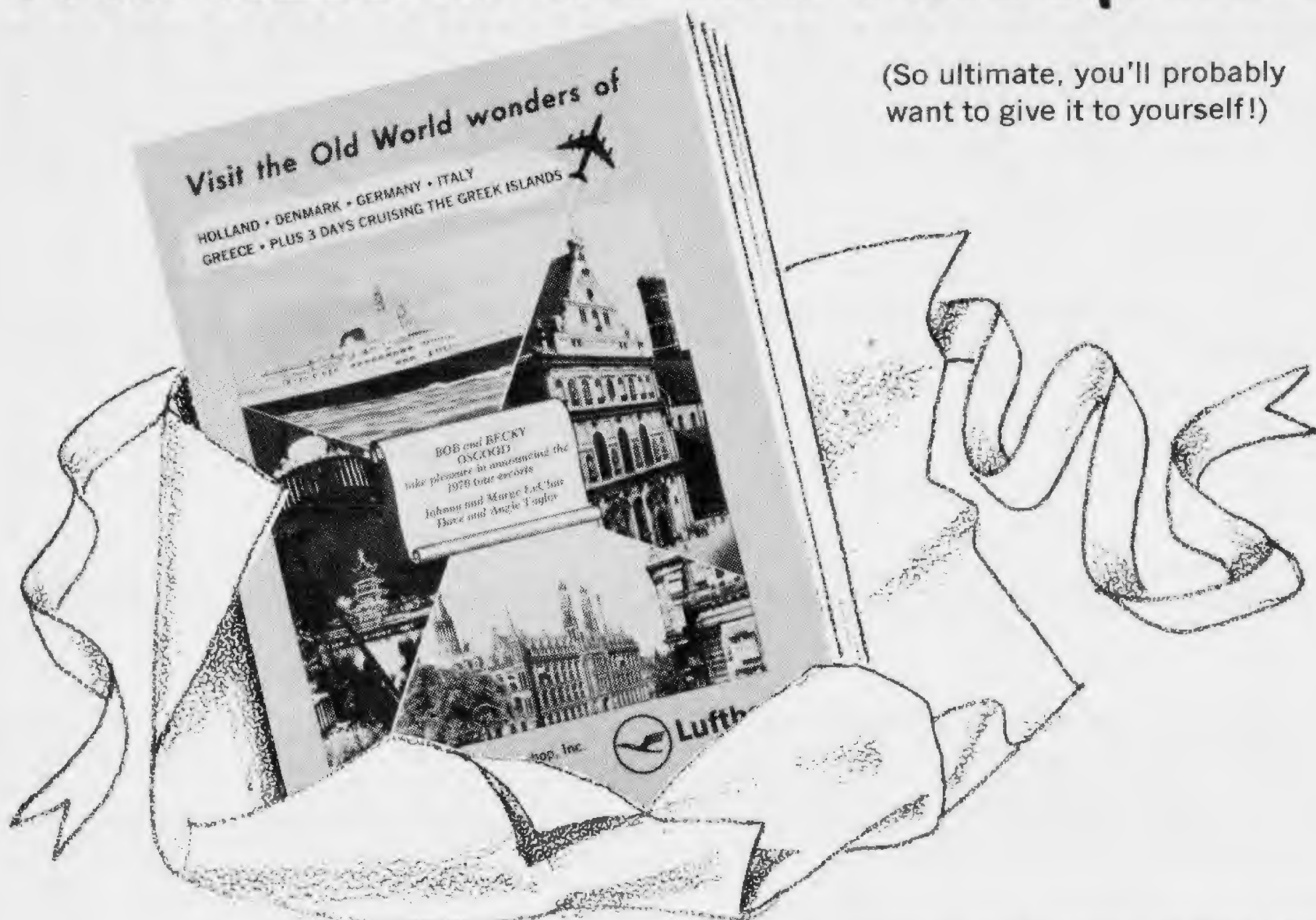
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# AS I SEE IT

bob osgood

October 1969

**A**H, THAT BEAUTIFUL time of year! Autumn with its changing colors, start of the football season and cooler weather—we welcome you. Of course, you square dancers in Australia where the seasons are just reversed and where your Spring is “busting out all over” will just have to bear with us.

Significant of this season are the new dancer classes and perhaps this is one of the reasons we look forward to September and October with great anticipation. Our 1969-70 learner classes started this past month. As always, our hopes run high and our imaginations even higher that 100% of this group will not only complete the entire course but will continue on discovering the great joys of square dancing in the years to come.

Perhaps this year we start with more anticipation than ever in the past. Perhaps the concept of a more uniform teaching program coordinated with other callers throughout the country who are participating for the first time in the Basic Program of American Square Dancing has given us new hope.

If you are one of those about to try out this new concept, you have our sincere respect. Starting anything that is a bit “new” or “different” always requires intestinal fortitude.

If you are putting this program into effect as described in the December 1968 issue of *Sets In Order* and in the new *Sets In Order* textbook which outlines the program in detail\* you are one of a great many determined to find a plateau for the square dancer who does not want to become *completely involved* in the program, and yet will find that ten weeks in learning 50 basics and then twice a month in a “Basic Club” is just right for him.

Here are some important facts to remember.

\*The Caller-Teacher Manual for the Basic Program of American Square Dancing. Published 1969 by *Sets in Order*, 462 North Robertson Blvd., Los Angeles, California 90048 (\$5.00 per copy).

This is not intended as a program to replace square dancing as we know it today. Those people who have the time and the inclination will continue on with additional classes and enjoying present clubs and so the current or Extended Basics Program of dancing that we have today will continue to grow and thrive in the years to come. This is important to remember.

The main beauty of this new program is that we will be more nearly satisfying the great potential that we have failed to consider in the past years—those people with other responsibilities who would like to square dance if it didn't mean a lengthy learning period and endless workshops and involvement later on just to keep up.



Actually, today's enthusiastic square dancers with vision will see that it is necessary to provide such a place, even though it may differ slightly from existing square dance clubs, where this large and enthusiastic potential also can enjoy square dancing. Today's dancers will see that if we can interest this great majority in our activity, then some who might otherwise be lost in the first nine or ten months of dancing, will have a “landing field” which they can call “home.”

Those of you who are teaching and calling this “new concept” and those of you who are working with callers who are trying this program out for the first time are cautioned to avoid the obvious traps. The program as outlined in the textbook is *complete*. Adding some basics while deleting others is not going to improve the program.



If you're going to give it a trial shot aim for these two important goals: (1) Stick to the ten-week program as outlined in the text-book, keeping track of the progress and checking off in your copy of the manual the actual dances and drills as you use them. (2) Reread the procedure chapters and particularly the section in the back of the book concerning a "home" for these new Basic Dancers. This means that the first group you teach will be the nucleus of your new Basic Club and that without adding a single basic, your challenge and progress will grow with the additional material in the text utilizing the standard 50 basics.

If you will give the program a fair trial, taking a positive stand on presenting the program and planning for the future square dance life of your participants, you will help to develop in your community a brand new enthusiasm with unlimited potential.

You must be patient, for the program may take time to develop. The rewards, however, are well worth the effort. Those of us at Sets in Order and the members of the Gold Ribbon Committee are interested in your clear analysis of all pioneer attempts in this direction.

### *The Round Dance Scene*

HAVE YOU EVER NOTICED that the non-square dancer possesses a certain amount of square dance language? It seems to us rather prophetic that his storehouse of square dance words relates to a mental picture he holds of the activity and for the most part this mental picture hasn't changed for the average non-dancer in many-a-year. Do Si Do, Allemande Left and Promenade are good examples.

We were watching one of the "personality" shows on television the other day and got another taste of "public opinion" when the M.C. (Steve Allen) in his best nasal twang sang out, "*Circle up four and around you go—chicken in the bread pan pecking out dough—break that ring with a Do Si Do*", etc. and bits and pieces of the studio orchestra chimed in with "Turkey In The Straw" to make the effect complete.

We're not bringing this up to start another horrified protest that our image is all wrong, but simply to point out that what the non-dancing public knows about our activity is little indeed and for the most part it still bears the traditional earmarks.

The same story holds true for the couple dance phase of square dancing. Mention rounds and what do you get? Someone will hum a few bars of the Varsouvianna or a Schottische or perhaps a Heel and Toe Polka. Ironically, when this happens the avid enthusiast of today has little or no idea what the non-dancer is talking about. Pity.

This all tends to make us a bit nostalgic and think back a few years to the time when *just about everyone* got up on the floor when the orchestra played a couple dance.

Most of the old dances we remember are recalled best by some catchy tune. Many of the dances were free style, with the dancers improvising as they went. You'd sometimes find a couple that would know just one basic Schottische step and then you'd run across someone else who would be the first on the floor when the orchestra started a Schottische and who would be able to roll off the variations without repeating himself for five minutes or more.

Take the Varsouvianna. Everyone got up for that and, depending upon the variation played by the orchestra (AABB, AAAABBBB or AABBB, etc.) and whether a waltz was included or not, you would just dance your own particular styling. Depending upon where you came from, you might refer to the same dance by any number of titles. One person of authority once told us the proper name was Warsaw Vienna. A college student would request it by the title Varsity Anna. Our grandmother would dance the tune to her own singing of "Have You Seen My New Shoes?"

The polkas always seemed to be the most popular and not just with the younger generation as one might imagine from the more vigorous versions some of the old-timers dug up.

Usually a polka would be free style, but sometimes someone would request a stately heel and toe version, and the floor would immediately take on an elegant appearance of the gentle dance.

The most vigorous of all polkas we remember was the one folks in Arizona danced called the Bud Brown or Kick Shin Polka. This had two parts, the second of which was simply 16 bars of regular polka steps around the hall. The first portion was a synchronized invitation to mayhem. The real accomplished dancers could do it rather well. It was a series of hops-



together and hops-apart. The two dancers would face each other and hold outstretched hands as the man would hop twice apart-together, apart-together, his lady would kick forward between his legs, kick-left, kick-right. Then the process would be reversed and the man would do his kicks forward trusting that his partner would synchronize with him. Then the dancers would each hop-kick to the left side then hop-kick to the right side and repeat the routine, providing, of course, they were still able to keep going.



In addition there were free waltzes that fit into the picture and it was rare to ever consider an evening of square dancing without a good night waltz tacked onto the end.

Along with these dances that allowed the individuals complete freedom of interpretation there were some old-timers we remember that had been written to a definite pattern. Black Hawk Waltz was one. The Veleta, Spanish Waltz, Laces and Graces were others. Of course over the years one tends to forget even his favorites. The impression that remains with us, however, is that couple dances played an important part in the complete picture and were usually enjoyed by all.

It was about 22 years ago when some of the first sequence dances came into the round dance picture. If you were a part of the activity in those days you may remember the Spanish Waltz that started out with just one sequence and over a period of time inherited two more. Tunes popular at the time stimulated the creative ability and dances like the Altai Schottische (done to the tune of Sentimental Journey) and Salty Dog Rag (wasn't it on a Decca record?) were two good examples.

Along about this time the profile of square dancing was beginning to change from the single visiting Do Si Do dance to the all-work variety and figures like Allemande Thar and All Around Your Left Hand Lady which heralded the start of a new "age of invention" in the square dance department. The appearance of several "created pattern rounds" started a brand new trend in the field of round dancing, as well.

With the advent of Good Night Irene, Swingola (Cruising Down The River), Irish Waltz and Down The Lane, the old concept of the free-style couple dances disappeared and the new trend of round dancing became a part of the square dance picture.

We've learned a great deal about the rounds in the intervening years. We've discovered that a good routine set to poor music is almost certainly doomed from the start. On the other hand, outstanding music has often backed up a round dance pattern somewhat lacking in good choreography.

We've learned (or we should have learned) that there is a saturation point after which the average square dancer throws up his hands and says, "What's happening? I don't mind learning a good round dance, but I'd like to enjoy it for a while after I've learned it. To spend considerable time in practice only to have the dance discarded and be replaced by a new one to learn is discouraging. The familiar builds confidence and if I'm going to be unsure of myself with an endless number of dances to learn—then count me out."

Perhaps this feeling has accounted in large part in recent years for the round dance specialist—the person who has come to enjoy a special program geared to the enthusiast who has the time, the patience and often the ability to master many patterns.

The fact still remains that there is a phase of this couple dancing that belongs as a part of the square dance picture. Paralleling the squares that have a plateau for the person with limited time to devote to this hobby, so should there be a form of round dancing that appeals to everyone.

Perhaps we'll never go back to the time when the dance floor was filled with as many variations of the Varsouviana as there were participating couples, but our hope is that the day may come when each time a round dance is played between square dance tips that the great majority of dancers will get up to participate.

This all leads us into this month's subject for the Gold Ribbon Committee. Just what direction is the round dance leadership taking? What is its attitude toward the square dance picture as a whole? Is it setting off in a direction all its own? Perhaps the coming year will tell.





# ROUND DANCE LEADERS ASSOCIATIONS

FROM THE ORIGINAL CONCEPT of round dancing as a part of the total square dance picture, in recent years a specialized activity has evolved, still purporting to be a part of the square dance picture and yet, because of its very nature, of interest primarily to those most enthusiastic in this specialized field.

Hub of this activity are no fewer than 16 round dance teachers organizations operating completely separately from square dance callers and teachers groups. While many of these round dance associations do some work which ties in with square dancing, the majority are concerned with activities where only round dancing is involved.

Among the meaningful projects conducted by these associations are standardization of round dance basics, screening of new round dance material, selection of round dances of the month, clinic help for round dance teachers and the production of round dance "festivals" and big party-type round dance programs.

Some of the existing round dance leader associations have done an outstanding job in promoting an exemplary attitude among their members. Some have discovered that by working cooperatively together toward common goals the public image of the activity can be greatly enhanced. And some have discovered that the competitive spirit evident on occasions must give way to a spirit of cooperation, with those possessing the greatest background and ability teaching and providing leadership for the others.

## The Round of the Month Program

The majority of the associations have devoted a great deal of time and energy in devising systems for choosing a workable round dance of the month. Some groups have even gone so far as to select two rounds of the month—one for square dancers, the other for round dancers. This has proven to be especially appropriate where some of the members of these associations serve as callers and teachers for square

dance groups while others are brought in as round dance *specialists* to provide the round dancing instruction for square dance clubs in their area.

A growing need has been felt by the associations in recent years to devise a method where a standardized square dancer's round of the month might be selected on a national or international basis. The time element and the impatient need for better communications have slowed down this project considerably; however, efforts continue to seek an answer.

## Area Differences

The need is particularly evident to those who travel from one area to another, discovering that what may be the round of the month for square dancers in one area is not the same in another area. There could be as many as 30 or 40 different rounds being introduced simultaneously in any given month.

The solution to the problem is not an easy one. As one leader put it, "The process of selection looks like a popularity poll, with the personalities of those creating the dance having as much or more to do with the selection than the actual quality of the dance itself."

To be successful a round of the month must be judged on its own merits. Is the music well recorded, complete with round dance instructions, and on a label available to everyone? Does it include a good introduction and ending? Does the dance fit the music, and is it well constructed? Is there something about the dance that justifies its existence? Is the sequence of the dance regular and conducive to learning in a reasonably short teaching period?

We say, "Rounds are important because they teach a person to dance to music." But do they? Look at some of the recent examples that neither fit the phrase nor the spirit of the music.

A good square dancer's round dance is one in which the music virtually reminds the dancer *what he is to do*.



### **Purpose of the Association**

Dena M. Fresh, a member of the Gold Ribbon Committee, sums up her feelings regarding the purpose of a round dance leaders association in this way:

*It should be the goal of such an organization to train teachers and leaders to present an efficient and useful dance program. To stress that a teacher or dancer with a developed sense of discrimination will not have to learn every new dance. To call attention to the difference between couple dancing and round dancing—couple dances being primarily for the square dancer with a limited desire (or time) to learn and consisting of the basic steps and a few simple dances. Round dancing being for the avid participant. To amass and distribute to the teacher/leaders the most informative material while keeping a guiding hand on the area.*

The portion of the association's activities that would most affect the future of square dancing would be that providing ample training and leadership for square dance caller/teachers. A training program sponsored by these associations, aimed at these caller/teachers, could provide the leaders in the field of square dancing with both a workable understanding of dancing and a knowledge of how to present the dances. Techniques in teaching a turning two-step or waltz must first be danced and practiced by the leader *before* he in turn can present them well to others.

Perhaps if this phase of couple dance leadership does fit into the program of existing round dance leaders associations, it may find its way

into the training curriculum of square dance callers associations. It would appear that if this task is handled correctly, the leaders in the field of round dancing are in an excellent position to create and maintain a favorable public image of their activity as they cooperate with and encourage the caller/teachers. Of course, simply offering assistance is not enough. An understanding of the caller's needs and his problems must be explored first before a suitable working arrangement can be agreed upon.

The round dance teachers associations themselves reflect the image projected by their members. It would be interesting to know, at large functions such as the recent National Square Dance Convention in Seattle, how many of the round dancers participated in square dancing during the 3-day meeting. Programmed round dances were a staple item spaced among the squares during the regular dancing, but it's doubtful that square dances played very much of a part in the programmed rounds at that Big Event.

By their very background and training and because of their ability to dance well to the music, round dance teachers *should* be among our most ardent leaders in the square dance movement. When round dance associations include square dancing as a part of their program, then we will appear to be one step closer to bridging any gap that may exist. Few people are in as good a position to assist the overall activity with smooth dancing and appreciation of music as are our round dance leaders.

## **R/D ASSOCIATION DIRECTORY**

We realize that there are more round dance associations than just those listed here. However, the accuracy of the contacts listed on others in our file are questioned due to the amount of time that has passed since their last updating. You're invited to send in your association's current contact and address for another listing later on.

### **California**

Round Dance Teachers Assn.  
(So. Calif.)—Ernie Palmero, 15105 E.  
Granada, Temple City 91780

San Diego Round Dance Instructors  
—Bill Keller, 1645 Watwood Rd.,  
Lemon Grove 92045

### **Colorado**

Colorado Round Dance Assn.  
Ty Rotruck, Denver

### **Washington D.C. Area**

Round Dance Teachers Council of  
Wash. D.C.—Dottie Heatwole, 1439  
Oakview Dr., McLean, Va. 22101

### **Florida**

Round Dance Council of Fla.—Bill  
Bliss, 815 N. Andrews Ave., Ft.  
Lauderdale 33111

### **Michigan**

Michigan R/D Teachers Assn.—Bob  
Darby, 1410 Rossman, S.E., Grand  
Rapids

### **Missouri**

Missouri State R/D Assn.—Lucyan  
Ziemba

### **New Jersey**

Northern N.J. R/D Leaders Council  
—Ed Rice, 126 Greenbrook Rd.,  
Dunellen 08812

### **North Carolina**

Dixie R/D Council—Ruth Jewell  
2725 Rothgeb Dr., Raleigh 27609

### **Texas**

Texas R/D Teachers Assn.—  
Arthur Leslie  
302 Waverly Dr., Corpus Christi

### **Manitoba, Canada**

Winnipeg R/D Teachers Council—  
Thord Spetz  
320 Conway St., Winnipeg 12





# ROUND DANCING

## Favorites or Basics?

**I**T IS BECOMING more and more apparent that round dancing as it is known today is creeping farther and farther away from the square dance picture. For some time the relationship of round dancing to the squares has varied from area to area. In some parts of the country, it is the accepted plan to dance two squares then immediately go into two rounds and then, without a stop, another two squares, repeating this routine for an entire evening.

In other areas the opposite extreme is evident. A caller will call two or three squares, followed by a three or four minute "rest period" and then another two or three squares—but there will be no round dances in between.

In a study conducted recently the average or *typical square dance program* appears to be a "tip" made up of one round dance followed by two squares (a patter call then a singing call) followed by a short break. Anywhere from 6 to 8 of these "tips" constitute an evening of square dancing.

Quite noticeable in recent years is the tendency towards a lessening of participation in the round dance portions of the evening. "We find that we get tired dancing the squares and need the extra time to rest." "We just don't enjoy the round dances that much and would prefer to sit out," etc. are some of the excuses.

Actually, it goes much deeper than that. A caller once told us, "We don't use round dances; our dancers don't like them!" What

he probably meant was, "Our dancers don't do rounds because we don't teach them. And we don't teach them because we never learned how to do them ourselves."

### **Study Needed**

If round dancing is to continue as a part of the square dance picture then a new look needs to be taken at the program in general and the teaching side in particular. If square dancers were to learn the basics of round dancing at the same time that they were being initiated into the basics of square dancing, the program would be a normal one. This is assuming that the answer to the question, "Why should square dancers do any rounds in the first place?" is, "Because the rounds help the individual to be a better dancer, to move to the music, to provide him with greater variety, and a change of pace."

The question then arises, "How do you go about exposing the new learner to the basics of round dancing?" There are apparently two differing schools of thought. The first goes something like this:

From what we now know and have available in the field of round dances, a proven dozen or so that contain, in a progressive manner, all the fundamental basics a new dancer might need for a foundation in couple dancing, could be selected.

If throughout his period of lessons, he were to learn these dances and have sufficient time



for practice so that he could become completely familiar with them, he would always have one dozen rounds that he could enjoy in club dancing or at festivals and conventions. If this list of *couple dances* were made standard they would be exposed to all new dancers and would last indefinitely.

The caller/teacher faced today with a continuing avalanche of new rounds to teach each month would be concerned only with a dozen which he would use with each new class.

With this goal in mind, Sets in Order has conducted a poll and selected the following list from which six waltzes and six two-steps might be selected. The basis of selection should be on whether the music is available, whether the dance has proven itself over a period of time, and what basic movements each dance includes. The list of "nominees" is at the bottom of this page.

### **The Second Concept**

Quite different from this first plan is a theory which is strongly supported by a number of outstanding leaders who are deeply con-

A LIST OF STANDARDS	
Alabama Waltz*	Marie
Bramble Bush	Marnie
Dancing Shadows*	Mexicali Rose*
Darling Waltz	Moon Over Naples*
Desert Blues	Neapolitan Waltz*
Dream Awhile	Pearly Shells
Fraulein*	Pennsylvania Polka
Frenchy Brown	Siesta in Sevilla*
Golden Gate Waltz*	Silk and Satin
Green Door*	Sleepy Time Gal*
Hi Lili Hi Lo	Summer Breeze
Hot Lips*	Tango Mannita*
Left Footer's One-Step*	Think
Lucky	White Silver Sands*

\*The fourteen with the greatest number of "votes".

cerned about the future of couple dancing as a part of the square dance activity.

Gold Ribbon Committee members Dottie and Jules Billard, Washington, D.C. have expressed a plan in the following article.

# A Different Concept of Teaching Rounds to Square Dancers



*by Dottie & Jules Billard, Washington, D.C.*

**R**ATHER THAN WORK OUT A LIST of 10 or 20 standard — or "basic" or "classic" or whatever you want to call them—rounds for presentation in the education of new dancers, why not get even more fundamental?

Why not teach basic steps of round dancing in the same fashion that the square dance caller teaches square dance basics? And do it in the same series of beginner lessons?

Let us elaborate. The caller at the initial session of a beginner class identifies the positions in a square, and explains—for example—a swing or a promenade. Then he puts on a piece of music and the people dance what has been taught. He explains another basic, let's say it's a do sa do, puts on another record, and the people dance the new step, adding it to the routine already learned. And so on



through the series of classes, each time a few new steps being absorbed in a framework of previously acquired patterns. Learning is done in simple increments; memory work is kept to the new step instead of complicated new routines in addition.

We believe rounds can be—and perhaps ought to be—taught in the same way. We have been using such a technique in highly successful basic classes for a number of years.

At the initial get-together of a class series we identify partners, what line of dance is, and how to walk four steps. Then we put on a piece of music and everybody dances. We explain another basic round dance step—a side, close, for example—put on another record, and people dance the new step plus what has previously been taught. And so it goes, each new basic being tacked on to an already learned routine.

### **How-To-Do, Not What-To-Do**

Thus the learning process is concentrated on how to do a step. It isn't cluttered with the added difficulty of having to memorize a new dance pattern, as is the case when a person begins rounds in the conventional manner: learning how to waltz while being taught "Alabama Waltz," for example. Even a simple dance can seem complicated to a beginner.

Just as the caller calls the basic steps in the evolving square dance pattern, and the student reacts to them in dancing pleasurably to music, so we "call"—cue—round dance basics while the student dances to the cues. We "hash" rounds, if you will.

By the end of a short series of classes—there are fewer basics to teach in round dancing than in square dancing—the beginner can put his steps to work for him in dancing routines. He's in the same position a graduate of a square dance course is who goes to a club dance and the caller with directional calling of basics gets him through a figure he's never encountered before. The round dance class graduate can step out and dance currently popular rounds, if properly cued, even though he might never have seen them before.

This brings up the subject of cueing. We believe in it. We think probably more people have soured on rounds because of the problems created by having to memorize routine after routine than from any other cause. We suspect many square dancers would develop equal acidity if they had to memorize the

pattern of each singing call and do without the caller—a feat no more difficult than learning rounds by rote.

So much, then, for the fundamental tenet that round basics can be taught in the same fashion as square dance basics. How about the query raised earlier concerning the two being taught together?

They can be. The caller, in his beginner class from the very first night, could call a couple of square dance teaching tips, then teach one of the basic round dance steps in a mixer routine such as we have previously described. Between later tips, using a different piece of music, he could introduce another round dance basic in the same mixer pattern. Depending on the number of lessons in his square dance course, he might or might not have time to teach all the basic round dance steps needed for a person to do current rounds competently.

But that's relatively unimportant. The great value is that the dancer will have been introduced to both rounds and squares as complementary aspects of a wonderful activity. And he can continue to learn to acquire new basics as he goes along, reaching the level of proficiency or knowledge that to him is most rewarding.

The same teaching technique could be used by a caller in clubs already proficient in squares, but not using rounds, yet interested enough to give five minutes between tips to learning couple dance basics. As a corollary, it could also be a solution to the problem of the group which has completed its square dance classes and is reluctant to start all over again as beginners in a round dance group.

We're assuming here that readers agree with the premise that rounds and squares belong together, and that the combination has a number of advantages. Among them: people become more skilled dancers rhythmically; the need for "high level" figures in both rounds and squares isn't as great because each form serves as a relief and a challenge contrast for the other; keeping interest high at a more easily acquired level of dancing thus lessens the "squeeze out" of persons who lack desire or ability to do really tough patterns.

Of course, what we are talking about here means that the square dance caller would have to learn to teach and cue round dance basics. This should be no problem as far as technique



*Those of you who call and teach and those of you who are strictly dancers undoubtedly have your own opinions on all of this. What in your judgment would be the most fitting solution? Would you prefer to see a list of standards as a means of teaching the basics or would you prefer to see a list of basics accepted which could be adapted to drills and ad lib cueing that could fit the second theory? Or, to carry this further, do you have a third solution, or a fourth? Won't you send us a post card with your considered ideas?*

*If your selection is for a "list of couple dance standards" then, using the "nominations" listed on page 14 (and adding any that you feel should be included) write your list out on a post card or in a letter.*

*Post cards should be received by us no later than October 30 so that they may be sent to a special group to be checked out and tallied. Simply address your reply to this magazine.*

is concerned. Teaching and cueing principles are pretty much the same. As an aside, callers might even be better round dance cuers than some couple dance leaders now in the field; at least the caller knows the art of prompting a fraction of a measure ahead of the musical note on which the step is to be executed. Round dance leaders who cue "on the beat" may help dancers learn timing, but are no aid whatever to the person who doesn't know a dance and needs prompting in advance so he can get through the routine in time with the music.

It can be argued that the square dance

caller has enough difficulty keeping up with new square dance material without being further burdened by having to take on round dance chores. That may be so. But couldn't his taw become the round dance teacher and cuer? It would give her a better share of the limelight and something to do besides sitting on the sidelines—if you can label all the things a caller's wife contributes to a successful group "sitting on the sidelines." Or how about some interested round dancing couple working with the caller?

The point is, it can be done. Round dance basics can be taught along with square dancing. And perhaps instead of working on 10 or 20 "standard" couple dance routines to be taught beginners, we ought to think about a list of round dance basics that could dovetail with a list of square dance basics. And let routines for both phases of this great activity be the result of the skill of the caller or choreographer in putting basic steps together for the dancer to do the cues. □

### **BASICS**

As a starting place, the following list of couple dance "basics" was prepared for Sets in Order some time ago by Ralph Maxhimer. As indicated by him, this is only the beginning, but it suggests a direction towards the type of "language" to be taught the dancer learning the two-step and the waltz.

#### **Two Step**

Forward; Backward; Balance; Twinkle, Side-ward; Maneuver; Pas de Basque; Pivot; Turning; Solo roll; Box; Diagonal; Hesitation; Rock; Cut; Recover; Twirl; Limp; Scissors.

#### **Waltz**

Turning; Balance; Maneuver; Pas de Basque; Canter rhythm; Forward; Backward; Box; Twinkle; Solo turn; Viennese; Diagonal; Hesitation; Draw; Flair; Dip; Recover; Twirl.

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### **PREVIEW OF THE FUTURE**

**W**ITH The Gold Ribbon Report (being concluded next month), the new Caller/Teacher Manual for The Basic Program of American Square Dancing, the One Night Stand Handbook and the Square Dance Recruiting Flyer all behind us as accomplished facts of this past year, we move on to Phase Two.

In the November issue of Sets in Order you will find a *Preview of things to come*. Included will be a program suggested for square dancing's future of which you are invited to become a part. It will be a unique plan, different from anything presented to square dancing before. Its planning is based on the findings of the Gold Ribbon Committee's report. Its structure will reflect Sets in Order's 21 years of leadership in the field of American Square Dancing.

Watch for Sets in Order's giant 21st birthday issue and a *new concept* in square dance journalism.



# 19TH NATIONAL SQUARE DANCE

## CONVENTION

JUNE  
25, 26, 27

LOUISVILLE  
WILL BE  
HEAVENLY IN '70

SQUARE DANCERS EVERYWHERE are reminded not to forget that, "Louisville will be Heavenly in '70". Why? Because that is the year of the 19th National Square Dance Convention on June 25-27 at the Fair and Exposition Center.

The setting itself rates attention for what it offers to Convention participants. The Coliseum with its marble columns faces south. More than 3500 persons (430 squares!) can dance there at one time. Seats for 14,500 dancers and spectators encircle the dance floor, affording that very important opportunity for the non-dancing public to view the activity. The Coliseum is air-conditioned as are Parlors A, B and C and the Savarin Ballroom above the Coliseum, all of which will be used.

To the right of the Coliseum is the East Wing which boasts a relatively new air-cleaning and ventilating system. This will be used for Challenge, Contra, Hot-Hash, Workshops, Relaxed Squares and Youth Dancing. Ample seating and conversation areas will separate each section. In excess of 1200 squares can be dancing at the same time, all within one building. Twelve different events will be going on at one time, completely separate one from another.

At the left there is the West Wing, being held on a stand-by basis. Should pre-registration indicate a need it will be made ready for dancing immediately. The Mason-Dixon Restaurant is adjacent to the East Wing, easily accessible for dancers. Parking for 27,000 cars is available on a paved surface. And all of this is just seven minutes from downtown Louisville.

For their non-dancing hours square dancers will have a chance to see the surrounding country. There will be tours to Churchill Downs and altho' racing will not be in season the visit to the proving grounds of thoroughbreds from the Kentucky Bluegrass Farms

should be most enjoyable. Famous race horse farms in the Lexington area and the State Capitol at Frankfort will be points of interest.

A special tour for square dancers will be on the Belle of Louisville, one of two sternwheelers still plying the rivers. They will dance on the Belle as she steams up the beautiful Ohio River and back downstream thru the Mc-Alpine Locks.

Detailed information on the 19th National may be had by writing P.O. Box 1970, Louisville, Ky. 40201.

### Housing Offers No Problem

Twenty-eight Hotels and Motels will furnish accommodations at fixed prices with confirmed reservations. These rooms consist of Singles, Doubles, Twin-Doubles and Suites ranging from \$7.50 to \$25.00 per day. It is estimated that these 3,245 rooms will accommodate over 9,000 dancers. The Hotels and Motels are located downtown and in suburban areas as well as in adjoining Indiana towns. After parties are scheduled at some of these locations.

Parking for Campers and Trailers has been arranged at the Add-More Trailer Park which is located just off Interstate 65 North of Louisville and there is space for 500 units with prices ranging from \$2.50 to \$3.00 per night. There is an alternate Campsite located at the Sun Valley Country Club, but this is restricted to *self-contained* units only.

Facilities include electricity, water, sewers, showers and restrooms. The Sun Valley Country Club has a lunch room and the cost runs from \$2.00 to \$3.00 per night.

For Hotel, Motel or Campsite accommodations, please contact Red and Ev Gerstle at P.O. Box 1970, Louisville, Kentucky 40201. You must be registered for the Convention to reserve housing. Register early to assure proper accommodations. Make your reservations through the Housing Committee.





# The Dancer Looks at SQUARE DANCING

## How Solid is your Foundation?

By Madeline Allen

**P**ERSONALLY, I still don't know how to *Load the Boat*, and I'm not about to learn. But I do consider myself a High Level Square Dancer, and the reason I do is that I know how to do what I consider the Building Block calls, and how to do them *right*, so that when the caller gets set for his big new Gimmick, whatever it is this time, I will be in the right position to do it. Knowing the latest non-directional call will not save you if you have goofed a simple Slide Thru on the way to it and are facing the wrong way. Modern square dancing calls for accuracy as well as fast reaction time, and it takes only one individual to defeat the efforts of seven other people — eight, including the caller.

I think this problem arises mainly because of our rush to bring new dancers up to *club level*. There is just too much to learn for the teacher to be able to spend enough time on those foundation calls. A dancer who misses one teaching session might go on dancing for years without really knowing how to Star Thru from any angle. He'll be pulled thru, and in time may get the idea, but he won't *know*.

Here, then, are a few of the rules for some of the basic calls, the ones I consider to be most often fumbled. I'm assuming that you really know how to do all of them, or think you do. At last, you *do* them — but are you *sure*?

**Do Sa Do** You start by facing each other. Go around each other passing right shoulders, and end up where you started. Still facing each other. You do *not* turn as you go.

**See Saw** Same thing, passing left shoulders.

**Box the Gnat** Start by facing each other. Join right hands. Exchange places, and end up still face to face, but in each others' places.

**Box the Flea** Same thing, with left hands.

**Half Sashay** Starting side by side, the lady slides in front of the gent, who slides behind her. You end facing the same way, with the lady on the gent's other side.

**Whirlaway** Same thing, with a full turn for the lady.

**Pass Thru** Pass right shoulders with the opposite person, but don't do anything else until you are told.

**Cross Trail Thru** Pass right shoulders first, then cross, the right hand person going in front.

**Right and Left Thru** Always turn the lady with a courtesy turn and face back the way you came.

**Ladies' Chain** Same thing.

**Four Ladies Star Across** *Don't* use a courtesy turn. The caller called a Star so that you would use an arm swing.

**Slide Thru** Pass right shoulders with the person you face, and then make a quarter turn—right for the gents, left for the ladies.

**Star Thru** Same thing with hands, the lady going under the joined hands. Note that this limits the call to a man and a woman, whereas Slide Thru can be called for any combination.

**Wheel and Deal** Always end up facing the opposite way. Easy after a Pass Thru, but hard without one.

**Cast Off Three Quarters** If you started facing *out*, you end up facing *in*, and at right angles to your original line.

**Trade** You end up in the position of the person you traded with (always moving forward),



but facing in the opposite direction from your original place.

**Run** The person who Runs ends up facing the opposite way, while the inactive person moves over but does *not* turn.

**Square Thru** Remember to *pull by*, at the end of the required number of hands. (No courtesy turns, anywhere.)

**Turn Thru** Same thing—remember to *pull by*.

**Circulate** You move forward one place in your inner or outer square, and end up facing out if you faced in before, or vice versa. If you were facing in, you are still facing the same wall, but in the opposite line. If you started facing out, you are now in the same line, but facing the opposite wall. Clear?

Did you ever find yourself circling *sunny side out*, and wonder who your corner is now? Well, the rule is, the gent's corner is the girl who would be on his left if they turned individually and faced the center of the set. This rule holds for a Star, too. In a right hand star she is in front of you. In a left hand star she is behind you. In an Allemande Thar Star, however, she is behind you as the star moves, but as you are going backwards, you are facing her. (Huh?) This is because the girl you have hold of has now become your partner.

This brings up the whole subject of "who's your partner?" In Australia, at one time, you could almost say that she was the lady you brought to the dance. Now, however, you change partners so often you sometimes hardly have time to say "Hello". To name a few, your partner is;

The girl you swing.

The girl with whom you start a  
Right and Left Grand.

The girl with whom you start a  
Do Paso.

The girl with whom you do a  
Right and Left Thru.

The girl you receive in a Ladies' Chain.

The girl you promenade.

One last tip. Whenever you find yourself in a square formation for a moment, take a good look at your corner. You may have acquired a new one in the last break and your best anchor to windward these days, is to be sure who your present corner is. This may not help you to do the figure the caller is trying to call, but it has one great advantage—when he finally comes out with "There's your corner, Left Allemande!" you can probably cheat just enough to look as if you had been right all along. There is nothing like a good strong finish to leave everybody happy.

## WHAT ARE YOU THINKING ABOUT?

Whether we agree or disagree with the things that we read in *Sets in Order* or other square dance publications is not nearly as important as the fact that they tend to stimulate our thinking. Madeline Allen's ability to express her feelings concerning this activity that she and husband, Dan, have enjoyed together for so many years, is indeed, unique. We've enjoyed receiving letters pro and con on these columns. Now we would like to ask you for your suggestions concerning possible subjects for more of Madeline's thinking. Just send them to us here at *Sets in Order* and we'll see that they are sent to the Allens in Larkspur, California.

Incidentally, the thoughts on the basics in this issue are only those that Madeline has been "kicking around" for quite some time. Undoubtedly, there are other basics which could be discussed in a similar manner. And, while we're on the subject, remember that the comments on these basics are not intended as complete descriptions of the movements. These you will find in your copy of *The Basic Movements of Square Dancing* (SIO, September, 1968). In her column Madeline has simply elaborated on the "trouble spots" or on those phases of the various basics that call for a little additional caution and work — The Editor.



THE DANCER'S

# WALKTHRU

*Sets in Order*

## ATTRACTIVE PROMOTIONAL MATERIAL

LAST MONTH the Fairwood Squares of Cleveland, Ohio, sponsored a large dance and issued a handsome promotional flyer to call

final opening from top to bottom resulted in an 8½" square sheet with all the vital statistics about the activity. This what, who, where, when and how much information was contained in a modern, continuing square with both the printing and the square itself gradually becoming smaller.

Professionally produced this invitation undoubtedly received a good deal of favorable comment.

### THANK YOU

Thank you works equally well in both directions—that from the bestower and that of the recipient. Square dancers frequently take it upon themselves to show appreciation to their teachers and callers.

Now comes word of a teacher saying thanks to the dancers. Shirley and Bud Parrott are active in the round dance field in Oregon. This past year they designed some special badges. Featuring a parrot's head, the badges arrived with a rectangular outline. The Parrotts re-cut the badges into a circular shape and then hand-painted each pin in bright colors: blue eyes, yellow beak and red and green feathers.

Finally Bud and Shirley surprised their two round dance clubs by presenting each member with a pin as an expression of appreciation. No need to report that the dancers were delighted and wear the badges most proudly.

calling  
all squares?

Round Dances program  
opening FRIDAY,

September 19th, at the  
Berea Fairground  
Agricultural Hall.  
P. M. 8:30 to 11:30  
O.K. 1  
Donation \$2.00 per couple

Green Inc. recording artist  
Green Record Door Pri

Johnny Davis, plus  
Dewey Barry

A real "square hap  
izes  
Bere

mmed by Irene & Bill Hart!

attention to the event. No doubt other square dance areas will enjoy seeing this flyer and possibly using a similar idea sometime for an event of their own.

The twice-folded invitation ended as a 4½" square sheet with the words, "Calling All Squares", printed in white on a solid black cover. Opening it left to right the inside cautioned the reader in black letters on a white background to "Put a circle around Friday, September 19th, so you won't forget. . . ." The







A steer's head identifies all Rip-Snorter activities including the club badge.

## A CLUB PROJECT

# The Beginner Class

**L**AST YEAR John and Lorraine Melrose were appointed Club Chairmen of the Beginners' Class for their club, Rip-Snorters of Walnut Creek, California. Looking at this position in depth, they worked out several ideas for the class, known as The Short Horns. As much of this planning requires time and a long-range approach, now is none too early to think about some of these ideas for your club's next beginners' class.

### Promotion

With the hopes of having a successful beginners' group, a committee was formed and promotion for the new class was divided into five sections:

1. Publicity was placed in the local newspaper with a good response.
2. A club contest encouraged all club members to invite new people to the class. Subscriptions to *Sets in Order* and *Square Dance—Where?* (the local publication) as well as square dance emblems were offered as prizes.
3. A demonstration dance involving several couples and the club caller was put on at a church social. Several newcomers came as a result of this activity.
4. Flyers and posters were distributed and put up in various locations.
5. A follow-up was made by sending flyers to all names turned into the committee.

### Activities During the Class Year

Once the club was underway, brief talks were presented at suitable times on such topics as the history of square dancing, club

membership, square dance magazines, square dance attire (this included a mini-fashion show), etc.

Potlucks were held with the class and club members so that the beginners and the old-timers could become acquainted with each other.

Telephone calls were made to anyone who missed a class night to let him know he was missed. This personal contact proved highly successful in keeping the class together.

The beginners put on a "hoedown" after they had danced six months. Club members assisted with the event and more than 200 dancers attended.

Near the end of the course, club membership was discussed. It was suggested the class might be interested in graduating in a club costume. A special sewing night was held for the ladies with many patterns being shared. A 10% discount was obtained at a local yardage store. On graduation night every beginner couple wore a new square dance outfit!

### Graduation

As graduation drew near, the Rip-Snorters Executive Board voted the entire class into the club and thus graduation and club-initiation were combined.

John and Lorraine block-lettered and printed special membership invitations to the graduates. The club emblem, a steer's head, was block-printed on each cover. In addition an announcement of the graduation was sent to the members of the class, to all club couples



and the association officers.

Mortar boards were made for each graduate.

Graduation and initiation ceremonies previously reprinted in *Sets in Order* were adapted for the needs of the Rip-Snorters. A formal and lovely candlelight ceremony ended with the graduates becoming new club members and receiving club badges and membership books along with their diplomas.

### Membership Book

The membership book grew out of a discussion the Melroses had enumerating the various things the new members should know about the club. It was decided the most practical solution was to have everything in writing. The cost for the booklet was met from the club's coffee fund but the hours of time and preparation were a donation of love.

The booklet was mimeographed and divided into five sections:

I. Basics of Rip-Snorting (or Club Administration) includes a list of the current officers and a division of the club's Representatives. Each Representative is responsible for six club couples when a rapid communication of club information is necessary.

II. I Didn't Know My Right From My Left is dedicated to the newer dancer and includes miscellaneous information and encouragement for this person.

III. The Walk-Thru (or What It Means to be a Rip-Snorter) is a history of the club, information about its customs and traditions,

## The WALKTHRU

a write-up on the Northern California Square Dancers Association, tidbits on courtesy, dress, etc.

IV. Square Up (or Getting to Know You) has a membership list and information on birthdays and anniversaries.

V. Workshop lists the By-Laws of the club.

The booklet is a very useful and useable item and the Melroses made one not only for the graduates but for the club members as well, personalizing each on the cover.

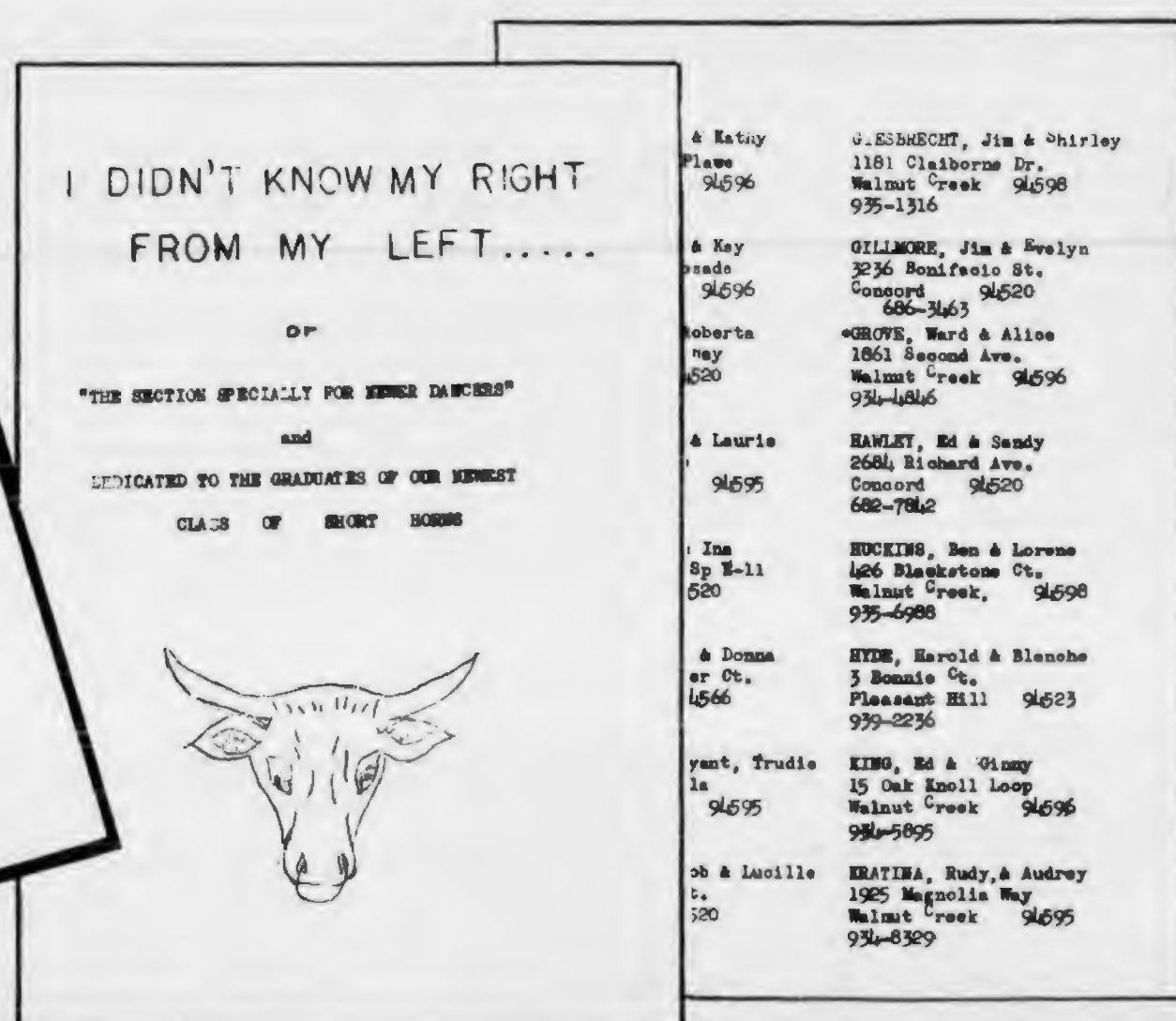
*It is the pleasure of the  
members of the RIP-SNORTERS  
SQUARE DANCE CLUB to extend  
to Carl & Polly Woods  
an invitation to membership.*

*Please respond to John and  
Lorraine Melrose by  
Wednesday, April 16, 1969*

Beginners received a personal invitation for club membership.

A great deal of time, thought, effort, patience and love went into this particular beginners' class from the club members, the caller-teacher and John and Lorraine Melrose. It should show results in the years to come as these new square dancers become a part of our world.

Some fifty pages make up this Membership Book, attractively composed on blue and white pages.





## IDEA DEPARTMENT

### AFTER PARTY FUN

**T**IME DOES MARCH ON and our children today accept movies, television and space walking as commonplace activities. However it wasn't too many years ago when great excitement was achieved by adjusting the dials of an Atwater Kent radio and finally hearing a voice come across the airwaves from perhaps as far as a thousand miles away.

Square dancing, too, has come a long way with the assistance of communications and the development of modern public address equipment. Today callers are able to handle large crowds with ease. Yet it wasn't too long ago when dancers depended on the vocal power of the caller with no mechanical assistance or when each square danced to the directions of the person holding down the number one man's position.

We enjoy looking back and perhaps you might too during some square dance evening where you want to include a few minutes of sitdown relaxation. Why not take a look back into the old days of radio?

Currently on the market there are several LPs which feature the sounds of early radio, from theme songs of popular radio shows, to familiar commercials to the voices of many individuals who will never be forgotten. You might select a few minutes of such records by way of introduction or as background music to your program.

Either choose a few individuals as contestants or divide your audience in half and have a quiz to see who can remember the most about the days of radio yesteryear.

Here are a few suggestions of questions you might ask (with the answers listed below), but you'll probably have several favorite recollections of your own which you'll want to include.

1. 79 Wistful Vista was the address of what comedy couple?

2. What was "the Great Gildersleeve's" first name?

3. "I have a lady in the balcony" was a well-known phrase on what show?

4. Ish Kabibble was the sidekick comedian on what famous bandleader's program?

5. Where did Archie proclaim that "the elite meet to eat"?

6. Bob Burns played what instrument?

7. Who was the sidekick of Red Ryder?

8. Which married couple lived in the "little house, halfway up the next block"?

9. What was the name of Sam Spade's secretary?

10. Cream of Wheat sponsored what children's program?

11. The name "Joel Kupperman" was connected with what popular show?

12. What secret power did the Shadow possess that made him invisible?

13. Who was the weekly visitor of "the little theatre off Times Square"?

1. Fibber McGee and Mollie. 2. Throckmorton. 3. Doctor I.Q. 4. Kay Kyser. 5. Duffy's Tavern. 6. The bazooka. 7. Little Beaver. 8. Vic and Sade. 9. Effie. 10. Let's Pretend. 11. The Quiz Kids. 12. The power to cloud men's minds. 13. Mr. First Nighter.

#### BADGE OF THE MONTH



If you're traveling through Michigan and drive down Highway M-99, eventually you'll encounter the town of Homer, headquarters for the M-99'ers square dancers.

The club's membership is made up of those who live in Homer and the neighboring communities, many of which are connected by the state highway of the same number. Thus the selection of the club name. The members do acknowledge that M-60 also carries quite a bit of traffic to and from the dances, but evidently M-99 must have gotten there first!

This most unusual and attractive club badge is a replica of a state highway sign with the colors somewhat reversed, using yellow lettering on a black background.



# PROFILE

## *A University Square Dance Club*

*By Kirby Todd, Instructor  
Health and Physical Education  
Illinois State University  
Normal, Illinois 61761*

**"SHUFFLIN' SHOES"**, the university square dance club at Illinois State University was instituted by Dr. Miriam Gray and Dr. Gwen Smith in 1953. The club was organized to serve the recreational needs of the university community for students, faculty, personnel, and citizens. The club grew in health and function through the years as the university grew from a teacher-training institution to a liberal arts school.

Five years ago, Kirby Todd, with a background of 20 years in teaching music and American Dance in the public schools, joined the Physical Education staff. He also brought experience in teaching and participating in various dance camps and institutes such as Asilomar, The Lloyd Shaw Dance Fellowship, College of Pacific Dance Institute, The Lighted Lantern, Peaceful Valley, Herb Greggerson's Ruidoso Camp, Berea College Christmas Country Dance School, Jane Farwell's Folklore Village as well as managing a wildlife conservation and recreation area at Folk Valley, near Marseilles, Illinois.

### **Size Increases**

Co-sponsors, as the club became larger with a larger school enrollment, were Mrs. Bonita Howard and Miss Joyce Morton. Mrs. Howard went on to initiate a Folk Dance Club on campus while Miss Morton remains active with Shufflin' Shoes.

Students assumed more and more responsibility in the organization and directing of the club in recent years. Thus the club became a field laboratory to develop recreation leaders and dance and classroom teachers. It became an example of what future teachers might do

to fill the recreational needs of their junior high school and high school students in communities lacking organized recreation programs.

Jane Sweeney, current president, meets with Mr. Todd every week to plan the evening's program. The club meets every Wednesday night from 7 to 8:30 with continuous dancing — no rest breaks or intermissions. Students from the Intermediate Square Dance sections are asked to call if during their own class period they have earned an "A" and if the figures are suitable for a recreational dance club. Members of the Lloyd Shaw Dancers are required to call once each semester in order that they will be better prepared to teach public school classes on their annual Spring Tour.

The program format follows Dr. Lloyd Shaw's famous maxim: "Keep it simple; keep it folk — or you will kill square dancing!" Not only do the students find "Shufflin' Shoes" a place to relax, have fun, work off steam and meet new friends, but they have the bonus of developing practice skills for the classes they are taking in the activity.

Mixers, squares, rounds, contras are a regular part of the program. The officers are alert to use holidays or seasonal ideas to spark the program with imagination and color. Last year, one girl had her birthday on February 29th. She was given a huge hair ribbon and seated in the middle of the circle at a child's table with a small chair before a cake with five candles. An annual Cowboy Christmas Ball is given with western costume (one year, five students came dressed as Indians!), games,  
*(Please turn to page 60)*





# STYLE LAB

## INTERRUPTED RIGHT AND LEFT GRAND

**M**UCH GROUND has been covered in contemporary square dancing since the time when a turn back from a Right and Left Grand was done in its simplest form. Old-

timers can remember when this call represented the ultimate in challenge and the unwary square dancer frequently found himself "trapped" in a movement that today is bordering on the "very simple."

The standard garden-variety of turn back occurred in a Grand Right and Left. As partners met they would turn with a right forearm halfway around (1) and pull by (as in a Turn Thru) then go the wrong direction (2) in a Right and Left Grand (3).

The maneuver wasn't always that simple, however, and today's "challenge" dancer might take time to "fasten his seat belt" with some of the tricky combinations that grew out of the otherwise simple maneuver.

Take the interrupted Right and Left Grand as an example. The dancers would be doing a regular Right and Left Grand (4) when







couple #1 only (shown by x) does a partner right arm turn halfway around as the other dancers continue their forward direction in a Right and Left Grand (5).

It's easy to see that with all the couples except one going in the usual direction and one man and one lady in reverse, how a degree of confusion is created.

To complicate things further, going back to the Right and Left Grand in the regular direction (4) suppose that couples #1 (marked x) and #2 (marked o) both meet their partner and turn with the right forearm halfway around to reverse their direction as the other two couples continue in their regular forward direction (6). The result is that two men and two ladies are heading in the "usual" direction and two in a "reverse" direction (7). This direction continues until dancers meet and

turn with a right arm or follow the next call (8).

Or, another variation starting from the same Right and Left Grand (9) sees the side two couples, only, meeting and turning by the right (10) to go in a reverse direction as the head two couples continue on in their regular direction (11).

Any combination of these unexpected changes brings a bit of legitimate, challenging pleasure to a square. The trick, of course, comes with the caller whose ability to provide clear descriptive directions in plenty of time allows the dancers to "plan ahead" without finding themselves past the point of maneuverability.

From this simple basis of a Turn Back, come some variations that we will be talking about next month.





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

## Florida

Florida round dancers extend an invitation to any who might be traveling in Florida during October to attend the Round Dance Festival at the Cape Kennedy Hilton Motor Lodge Convention Hall at Cape Canaveral, October 18-19. This is the 10th Annual Festival of the Round Dance Council of Florida and they will be celebrating their 10th anniversary.

— *Dorothea Brammeier*

## Alabama

Jamboree Time in Dixie was on Sept. 26-27 when the 10th Annual Dixie Jamboree took place in Montgomery. Max Forsyth and Marshall Flippo shared the calling duties; Don and Pete Hickman supervised the rounds.

— *Dewey L. Glass*

## Virginia

Good and bad news at the same time—good for those who had their tickets; bad for those who couldn't get in. Such was the situation at the 5th Annual Mountain Lake Square and Round Dance Festival on Sept. 19-21, which was sold out in early July. Reservations are now being taken for the Spring Festival to be held May 29-31, 1970 and the 6th Fall Festival on Sept. 18-20, 1970. Write to Mountain Lake Festival, Mountain Lake Hotel, Mountain Lake, Va.

— *Jim Harlan*

## Maryland

The Frederick Fall Festival will take place in Frederick on October 18 at the West Frederick Junior High School. The staff will consist of Jim Brower, Blackie Simmons, Fred

Bell, Danny Miller, Milt Neidlinger and Es and Joe Turner on rounds. Write G. Simmons, Box 572, Blue Ridge Summit, Pa. 17214.

## Pennsylvania

The Penn Wheelers will be having a Fall Fling on October 11. Guest caller Manny Amor will hold forth at U.S. Penitentiary Training Center, Lewisburg. Visitors are welcome (and may leave at will). For information write William Mutschler, R.D. #3, Lewisburg, Pa. 17837.

The Pittsburgh Area Square and Round Dance Federation will hold their Fall Frolic on October 19 at Rostrauer Gardens, located on Route 51 twenty miles south of Pittsburgh. Callers will be Singing Sam Mitchell and Ralph Pavlik, with Lou and Pat Barbee in charge of round dancing. Write Harry Williamson, 605 Delaware Ave., Clairton, Pa. 15025.

— *Helen H. Weber*

Sponsors of the 3rd Annual "Horn of Plenty Dance" will be Perry Squares of Erie. It will be held on November 1 at Fort LeBoeuf High School, Waterford. The staff will be comprised of Hal Greenlee, George Jabbusch, Ron Schneider and Gene Smith. Write Earl Post, 3014 Davison Ave., Erie, Pa. 16504.

— *Nan Greenlee*

## California

"Bienvenido, Amigos" say the square dancers of the Square Dance Association of San Diego County. This group is hosting the 19th Annual Fiesta de la Cuadrilla at Balboa Park, San Diego on October 31-November 2. There will be square dancing, a teens program, clinics, workshops, after parties and round dancing. The theme will be based on the 200th anniversary celebration of the City of San Diego. Write Chuck Wright, 6872 Airosa Ave., San Diego, Calif. 92120.

Western Square Dancers Assn. announces its new slate of officers. Leo Pinch is the new President and serving with him will be Joe Jasonis, Vice-Pres.; Don Kennon, Secy.; Russ Moore, Treas.; Noah Kang, Publicity; Harold Johnson, Co-Secretary; Red Groth, Dance Director; John Morton, Co-Dance Director; Milt Hillers, Membership; Ray Allard, Blood Bank; Bud Kabisch, Insurance.

Ventura Marina Squares celebrated their 3rd Anniversary on Sept. 14—2-5 P.M.—with a special dance, buffet dinner and door prizes. The Orme Brothers (Ray and Joel) were the callers.

On July 22 Rip 'n' Snort Club of West



Hollywood entertained 35 Australian square dancers who were touring the Western United States and Canada with Jim White as Tour Leader. The guests were given replicas of the club badge, a red and white checked gingham circle with the name of each individual, as keepsakes. The Sets in Order Hall where the club dances was decorated in appropriate "Down Under" motif and even the refreshments were pineapple "upside-down" cakes. Ron Jones and Paul Johnston were the callers in the visiting group; Arnie Kronenberger called for the evening of dancing. After the dance Bob Osgood interviewed various members of the Australian party who were unanimous in their praise and appreciation of the hospitality of American square dancers.

It's not one of the 7-League Boots nor yet one of Paul Bunyan's but it takes giant steps, at that. In one step it went from the Small City Steppers of Vergennes, Vermont, to California, where it resided with Prentiss Knowlton of the Highland Park Lads and Lassies. In its second step it went from California to Antrim, Ireland, with Mrs. Patricia Caldwell and Mrs. Jean McGrath who had attended a Lads and Lassies dance.

— Ardel Calvert

October 4 is the date of the First Annual Fiesta Rancho Chico Square Dance Jamboree. This innovation as an addition to the annual local celebration will be held in the South Gym of Chico State College. Ed Looney will be the caller and Chico's two square dance clubs—Chico Squares and Barn Owls—will be the hosts. The Chico Soroptomist Club is the sponsor of the Jamboree and will provide refreshments which will be on sale during the evening.

— Mrs. A. L. Warrens

### Nebraska

The Papio Prancers of Papillion had their "season opener" on Sept. 21 under the banner, "Red Garter Starter." M.C. was the club caller, Jerry Hesterwerth, assisted by callers from the Omaha Area Callers Association.

— Doris Duncan

The Omaha Area Callers Association will sponsor a "Western Mardi Gras" on November 1 at the Livestock Exchange Bldg. in Omaha. The evening will begin with impromptu rounds followed by square dancing, plus a "Night Owl" dance and breakfast. A Mardi Gras King and Queen will be crowned and, besides gaining title, will be awarded gifts and the club of each winner will be awarded a cash prize.



Close harmony? Their legions of fans will recognize callers Jerry Helt and Bruce Johnson who were snapped in action at the Spring Fling in La Crosse, Wisc., this year.

Those seeking information on this and regular club dancing may write Leonard Matuska, 5524 Lafayette Ave., Omaha, Nebr. 68132.

### Ohio

The Marion Hicks & Chicks 5th Annual Doubleheader will be held on November 29 at the Leader Street Union Hall in Marion. It will begin at 9 P.M. and will go on until all hours. Calling for this "all-nighter" will be Deuce Williams and Ron Schneider. Write Carol Stambaugh, 2644 Marion-Marysville Road, Marion, Ohio 43302.

### Michigan

The Lansing Area Federation of Square and Round Dancers used carefully selected articles from Sets in Order in reprint-folder form as hand-outs at their Annual Subscription Dance on July 25 and plan to do the same at the Greater Lansing Fine Arts Festival. This latter will include square and round dance demonstrations presented by the Federation and will be held in the Civic Auditorium on October 19.

— Bill Frees

### Oklahoma

Estel Hobson, who has called for the T-N-T Square Dance Club of Alva for nine years, is retiring as a caller but with his wife will con-



## ROUND THE WORLD of SQUARE DANCING

tinue square dancing. To mark the occasion of his retirement and in appreciation of his efforts in behalf of square dancing, dancers from the entire Northwest Oklahoma District honored him at a special party given by the T-N-T Club. Hobson has called for some 28 clubs, has taught more than a thousand people to square dance during the years since 1950, when he started square dancing. The Alva newspaper printed the story about the Hobsons, accompanying it with their picture.

### Washington

Bill and Lil Twilley of Seattle are the outgoing presidents of the Washington State Federation of Square Dancers. Incoming are Al and Mickie Wiseman of Veradale. Vice-Pres. is Cecil Wiltse; Recording Secy. is Madeline Gensale; Corres. Secy. is Sally Caulfield and Treasurer is Don Kanzler. — Kenn Trimble

### Ontario

The Canterbury Carousels Club in Ottawa is holding a Round Dance Workshop and Christmas Party on December 7 in the Canterbury Community Centre, featuring the round dance team of Phil and Norma Roberts from Indiana. The Workshop will be held in the afternoon and will be followed by a Christmas dinner. The Christmas Party Dance will occupy the evening hours. Write Garrie Jackson, 1544-F Heron Road, Ottawa 8, Ont., Canada.

Steel City Squares of Hamilton have several special events planned for October and November. On Oct. 3 there will be a birthday party celebrating their third year; on Oct. 31 a Hallowe'en Dance with a guest caller. In November the club will dance on Nov. 14 and 28 at the Mountain Arena, Hamilton. Ernie and Joan Carviel are callers for this group.

— Vi Spera

### New Brunswick

Canada's Centennial Square Dance Train friendships were renewed at a Centennial Plus II reunion held at Coverdale, Albert County, New Brunswick, the weekend of July 18. Square dancing was held in conjunction with the Canada-U.S.A. Games and was supported by the recreation committee. Charlie and Ethel Smith of Coverdale, who teach a group of teen-agers square dancing, organized the weekend. They arranged a camping area on their farm and campers were there from Ontario, N.B., Nova Scotia and Prince Edward Island. The dances took place in Riverview High School and started off on Friday night. A parade was held on Saturday morning in which the Oromocto Pioneers danced on a float to their caller, Warren Hawkins. In the afternoon there was a dance in Moncton shopping mall followed by a lobster supper and dance in the evening. Callers there were Harry Peterson, Don Haley, Warren Hawkins, Allison Kingston and others. The group was joined by a caravan from California on Saturday eve-

Pennsylvania? Nebraska? California? No, indeed. Here you see the Piazza Promenaders of Naples, Italy, performing at Carney Recreation Park near Naples in a People-to-People program on Italian-American Day. Hundreds of spectators came to watch the Americans present their national dance. Jack Hensley and Chuck Thompson were the callers.





ning. On Sunday a tour of Fundy Park and a clam-bake at Shediak Beach finished a wonderful weekend for square dancers.

— *Elizabeth Blocksidge*

### **Okinawa**

Visitors to the far reaches of the Pacific will want to know that the following square dances are scheduled regularly. At Naha Air Base the Ryukyu Stompers meet every Friday evening at Coral Haven Service Club. WA 8134/WA 4124 are the telephone numbers to call. At Kadena Air Base the Rice Paddy Promenaders meet every Saturday evening at the Kadena Elementary School. Call 67312 or 43107.

— *TSgt Jack D. Gregory*

### **Saudi Arabia**

The Arabian Hoedowners of Dhahran were hosts for the 1969 Arabian Square Dance Jamboree. This was the 7th Jamboree and the 3rd time it has been held in Dhahran. Host clubs were Abqaiq Flares and Squares; Ras Tanura Arabian Promenaders and Red Sea Squares. Eighteen venturesome dancers travelled the 1200 kilometres by air to take part in the action. Around 55 dancers attended the workshop session directed by callers George McNett, Roger Stauffer and Del McDonald. Following

dinner served at the Dhahran Dining Hall Annex the evening dancing began, with special note being taken of seven people who have attended all seven Jamborees. Roy Johnson and Frank Cockrell joined the calling staff in the evening, with 98 square dancers from Ras Tanura, Abqaiq, Dhahran, Jiddah and Safaniya attending.

— *Mel Peters*

### **Louisiana**

The Louisiana Square Dance Association will hold its first Square Dance Festival in New Iberia on January 10, 1970. The New Iberia Hoedowners will be the host club and square dancers from far and near are invited to attend. A new member of the Association is Knight Twirlers Club of Houma. Square 'Em Up is the news publication of the Association and the June 15 issue furnished a copy of their Square Dance Directory to each club.

— *Dick Currie*

Square D Square Dance Club of Shreveport will hold its 17th Annual Festival on October 25 at the American Legion Club on Cross Lake. Bob Fisk from California will be the caller and John and Wanda Winter of Texas will be in charge of the rounds.

— *Murray Brummett*

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## **HOW TO BE A "PERPETUAL" SQUARE DANCER**

*By LeRoy Stark*

*Reprinted by Special Permission  
from Novaco Newsletter—Virginia*

**M**OST OF US REFLECT often on the joy and pleasure we derive from our square dancing activities. We realize that square dancing is actually mental, physical and social therapy. We revel in our association with the wonderful, down-to-earth people we meet in the activity. We know that all of us require a regularly scheduled recreation like square dancing to keep us alert and active. . . . We want to keep going as long as we are physically able. Well, there *are* ways to maintain enthusiasm indefinitely.

Moderation is important in square dancing, as it is in all things. We have seen many dancers, in an over-abundance of initial enthusiasm, overdo their participation. They join too many clubs, dance too many nights. . . . And we have also seen these dancers disappear from the scene after a year or so. They have literally become satiated from over-participation.

Variety in your dancing activities is also very important. Don't become infatuated with some particular caller to the point where you join several of his clubs to the exclusion of others. Spread yourself around and enjoy the pleasure of dancing with several different callers. Don't pass up the opportunity of dancing with the excellent out-of-town callers who visit the area on one-night stands. Many dancers become obsessed with the challenge of fast hash dancing, obtaining their pleasure from successfully accomplishing the intricate figures. Too often they forget to *dance* thru these figures. . . .

Another way to add variety, thereby maintaining continued enthusiasm, is by adopting a combined square and round dance approach. People who round dance actually appreciate square dancing more, due to the contrast. Dancers who do both the squares and rounds are the most enthusiastic and often never even sit down for a rest at combination square and round dances. . . . Rounds provide a well-balanced program which will help you enjoy squares more and will also improve your square dancing technique. After doing rounds, you will find yourself dancing squares with more rhythm and smoothness. . . .



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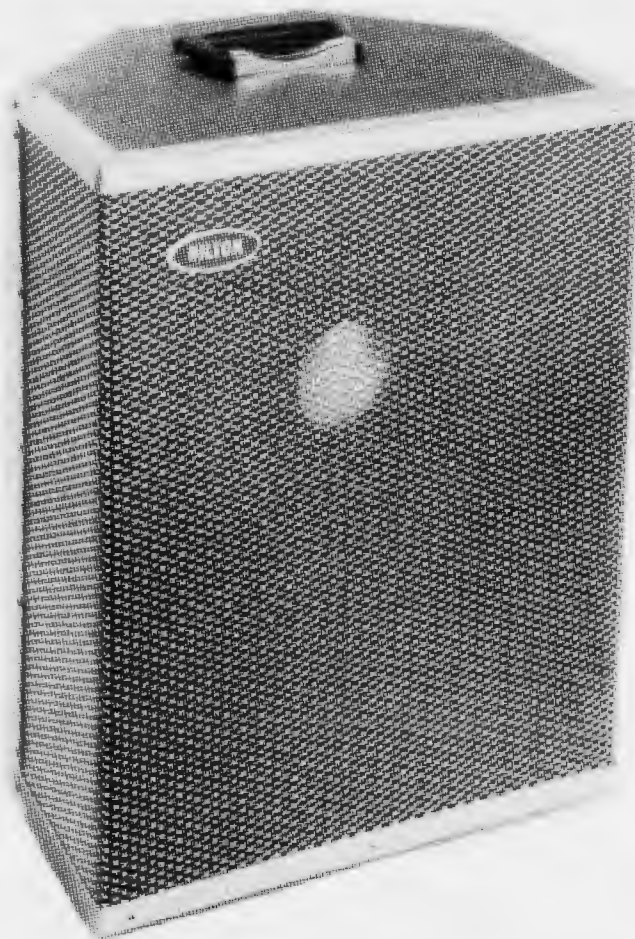
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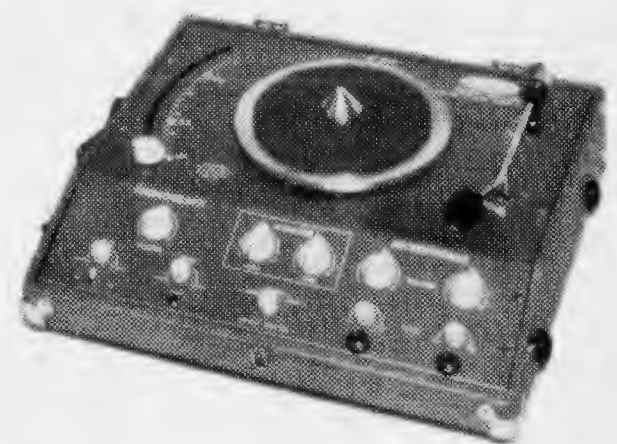
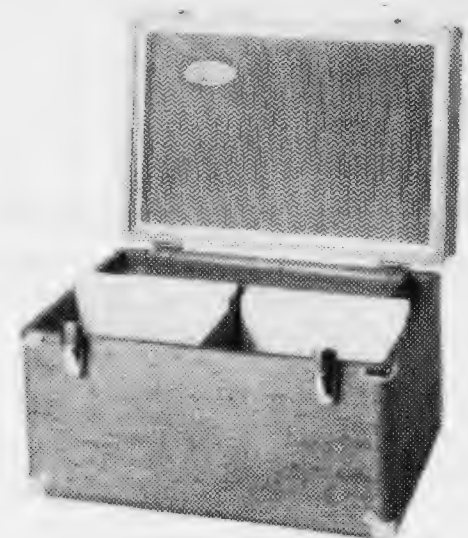
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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*October 1969*

**T**HIS MONTH OUR FEATURE caller, Harper Smith is from Celina, Texas. As we print his "dozen" we remind readers once again that the material in this section each month is not necessarily "original" with the spotlighted caller, but is material that he enjoys using.

Heads square thru  
Spin chain thru  
Swing thru  
Boys trade  
Girls trade  
Spin chain thru  
Swing thru  
Boys trade  
Girls trade  
Right and left thru  
Dive thru  
Square thru three quarters  
Left allemande

Four ladies chain three quarters  
New side ladies chain across  
Heads star thru  
Pass thru  
Spin the top  
End ladies trade box the gnat  
Center ladies trade and swing thru  
Centers spin the top  
Everybody step thru  
Left allemande

Four ladies chain across  
Heads right circle four  
Head men break  
Pass thru  
Wheel and deal  
Double pass thru  
Centers in cast off three quarters  
Pass thru  
Wheel and deal  
Girls pass thru  
Do sa do make a wave  
Spin chain thru  
Centers trade  
Centers run  
Wheel and deal  
Dive thru  
Turn thru  
Left allemande

Four ladies chain three quarters  
Heads rollaway a half sashay  
Circle eight  
Four men forward and back  
Men turn thru  
Go 'round one  
Into the middle turn thru  
Left turn thru the girls  
Men turn thru  
Cloverleaf  
Girls turn thru  
Left turn thru  
Girls turn thru  
Cloverleaf  
Men turn thru  
Left allemande

Heads star thru  
Pass thru  
Star thru  
Right and left thru  
Swing thru  
Box the gnat  
Right and left thru  
Ladies chain dixie style  
To an ocean wave  
All eight circulate  
Left allemande

Promenade  
Heads wheel around  
Right and left thru  
Star thru  
Right and left thru  
Wheel full around  
Left allemande

Heads square thru  
Swing thru  
Boys run  
Couples wheel across  
Couples double circulate  
Wheel and deal  
Right and left thru  
Centers take full turn and pass thru  
Swing thru  
Boys run  
Couples wheel across  
Couples double circulate  
Wheel and deal  
Right and left thru  
Centers take full turn and pass thru  
Swing thru  
Girls circulate  
Boys trade  
Turn thru  
Left allemande



Heads square thru  
 Swing thru  
 Spin the top  
 Right and left thru  
 Barge thru  
 Swing thru  
 Spin the top  
 Right and left thru  
 Barge thru  
 Left allemande

Circle eight then do paso  
 Partner left corner right  
 Partner left corner right  
 Wrong way thar  
 Slip the clutch  
 Turn thru  
 Left allemande

Four ladies whirlaway half sashay  
 Heads square thru  
 Do sa do to an ocean wave  
 Men run  
 Couples double circulate  
 Wheel and deal  
 Right and left thru  
 Dive thru  
 Swing thru  
 Turn thru  
 Left allemande

**HARPER  
 SMITH**



*A caller who has been active in the field for more than 20 years and who can say "I honestly enjoy calling now as much as I did when I first started", indeed possesses the true spirit and enthusiasm so necessary for perpetuating square dancing. Today Harper calls for six clubs. For one, he has been the caller for 18 years; a second, for 13 years and a third, for 12. Constantly in demand for festivals, he shared the spotlight with his brother, Ray, in conducting weekend institutes over the past 11 years. On the staff at Kirkwood and at Fun Valley in Colorado, Harper and his wife, Dorothy, spend uncountable hours each year in providing fun and leadership for the activity.*

From Alamo style  
 Heads trade  
 Boys trade  
 Girls trade  
 Sides trade  
 Heads trade  
 Boys trade  
 Girls trade  
 Sides trade  
 Left allemande

From Alamo  
 Heads trade  
 Swing thru  
 Boys trade  
 Swing thru  
 Girls trade  
 Swing thru  
 Girls trade  
 Sides trade  
 Allemande left

### **SLIDING STAR**

By Clyde Swinehart, Covina, California  
 Head two right and left thru  
 Same ladies chain  
 Roll her left a half sashay  
 Do sa do to a wave and rock it there  
 Slide thru go right and left thru  
 Dive thru star thru  
 Same couple lead right  
 Allemande left

(Two By Ray Vierra, Concord, California)  
**SPIN CHAIN BARGE #1**

Sides square thru  
 Do sa do to an ocean wave  
 Spin chain thru  
 Swing thru right and left thru  
 Square the barge three quarters 'round  
 Do sa do to an ocean wave  
 Spin chain thru  
 Swing thru right and left thru  
 Square the barge three quarters 'round  
 Allemande left

### **SPIN CHAIN BARGE #2**

Sides right and left thru  
 Heads square thru swing thru  
 Girls circulate boys trade  
 Spin chain thru  
 Right and left thru slide thru  
 Square the barge four hands around  
 Swing thru girls circulate  
 Boys trade spin chain thru  
 Square the barge three quarters 'round  
 Right and left thru  
 Square the barge five hands 'round  
 Left allemande

### **SPECIAL WORKSHOP EDITORS**

Joy Cramlet . . . . .	Coordinator
Bob Page . . . . .	Square Dance Editor
Ken Collins . . . . .	Final Checkoff



These are drills using the Hexagon Principle, (see SIO May 1968 issue). In this series the author, Ivan Hasbrouck of Carmichael, California has six couples in a circle-square. Numbered 1, 2, 3, 1, 2, 3 around the square. All of the examples work from lines of 3 couples (6 dancers). To get into this formation, use the following:

**Number one lead to the right circle six**  
**Number one break line up six**

**Right and left thru**  
**Swing thru**  
**Spin the top**  
**Men trade**  
**Girls trade**  
**Walk by Allemande left**

**Right and left thru**  
**Star thru swing thru**  
**Men run couples circulate**  
**Wheel and deal**  
**Right and left thru**  
**Swing thru men run**  
**Couples circulate**  
**Wheel and deal**  
**Right and left thru**  
**Eight chain seven**  
**Allemande left**

**Star thru**  
**Do sa do ocean wave**  
**Spin chain thru**  
**Spin chain thru**  
**Right and left thru**  
**Pass thru**  
**Allemande left**

**Outside two star thru**  
**Everybody do sa do ocean wave**  
**Swing thru men run**  
**Wheel and deal**  
**Right and left thru**  
**Star thru**  
**Outside two left square thru**  
**Then pass thru**  
**Allemande left**

(For more hexagon squares  
 by Hasbrouck see page 48)

#### **LAZY INEZ**

By Keith Pyle, Alameda, California

**One and three lead to the right**  
**Circle four and make a line**  
**Right and left thru and a quarter more**  
**Couples circulate**  
**Wheel and deal**  
**Swing thru**  
**Spin chain thru**  
**Right and left thru and a quarter more**  
**Pass thru bend the line (or cast off three quarters)**  
**Right and left thru and a quarter more**  
**Couples circulate**  
**Wheel and deal**  
**Dive thru substitute**  
**Square thru three quarters 'round**  
**Left allemande**

#### **LANDSLIDE**

By Larry Brockett, Los Alamitos, California

**Heads lead right circle to a line**  
**Walk up to the middle**  
**Pair off, peel off and one quarter more**  
**Dixie daisy right left right**  
**Pull by and cloverleaf**  
**Double pass thru**  
**Peel off and a quarter more**  
**Dixie daisy right left right**  
**Pull by cloverleaf**  
**Center four star thru and back away**  
**Others star thru then slide thru twice**  
**Square thru three quarters 'round**  
**Allemande left**

#### **SQUALL LINE**

By Bob "Pappy" McDaniel, Topeka, Kansas

**First and third right and left thru**  
**Star thru slide thru**  
**Swing thru spin the top**  
**Right and left thru**  
**Substitute**  
**Center four star thru**  
**Right and left thru**  
**Swing thru spin the top**  
**Right and left thru**  
**Substitute**  
**Center four right and left thru**  
**Swing thru**  
**Boys trade and turn thru**  
**Left allemande**

#### **SINGING CALL\***

#### **BRING ME SUNSHINE**

By Dave Abbott, Redding, California

**Record:** Windsor #4923, Flip Instrumental with  
 Dave Abbott

**OPENER, MIDDLE BREAK, ENDING**

**Join hands and circle left around you go**  
**Allemande your corner turn thru you know**  
**All four ladies promenade**  
**Go once around that ring**  
**You box the gnat at home**  
**Swing that lady swing**  
**Left allemande now weave the ring**  
**Weave in and out and promenade**  
**In this world that I'm in**  
**There will be no happiness**  
**Bring me fun bring me sunshine**  
**Bring me love**

**FIGURE:**

**Four ladies chain now go cross the ring**  
**Head couples square thru four hands I sing**  
**Circle up four with the outside two**  
**Break out and make two lines**  
**Go forward and back do sa do around**  
**You balance up and back**  
**Spin the top same lady swing**  
**And then you promenade**  
**In this world that I'm in**  
**There will be no happiness**  
**Bring me fun bring me sunshine**  
**Bring me love**

**SEQUENCE:** Opener, Figure twice for heads,  
 Middle break, Figure twice for sides,  
 Ending



# ROUND DANCES

## SASSY — Hi-Hat 865

**Music:** Frank Sterling — Saxophones, Clarinets, Trumpets, Piano, Guitar, Drums, Bass

**Choreographer:** Della Montgomery

**Comment:** A good bouncy tune, big band music and a very easy routine that flows with the music. Eight measures repeat.

### INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

### DANCE

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; (Twirl to TAMARA) Side, Behind, Side, —; UNWRAP Change sides, 2, 3 to end M facing COH and BUTTERFLY, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Change Sides Two-Step to end in OPEN both facing LOD; Fwd Two-Step;
- 9-12 Fwd, —, Fwd/Face, —; Side, Close, Cross to L OPEN facing RLOD, —; Fwd, —, Fwd/Face, to end in BUTTERFLY, —; Side, Close, Side, Close;
- 13-16 Rock R Swd, —, Rock L Swd, —; Side, Close, Cross to CLOSED, —; Turn Two-Step; Turn Two-Step to BUTTERFLY M facing WALL;
- 17-20 Side, —, Behind, —; Side, Front, Side, Back; Side, —, Front, —; Side, Back, Side, Front;
- 21-24 Side, Close, Fwd, —; Side, Close, Cross to CLOSED, —; Turn Two-Step; Turn Two-Step end M facing WALL and BUTTERFLY;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24;

### INTERLUDE

- 33-34 Side, Close, Side, Touch; Side, Close, Side, Touch;

SEQUENCE: Dance, Interlude, Dance, Interlude plus Ending.

Ending:

- 1-2 (Twirl) Side, —, Behind, —; Apart, —, Point, Ack.

## YOU'RE WONDERFUL — Hi-Hat 865

**Music:** Gene Garf — Saxophones, Clarinets, Trumpet, Guitar, Piano, Celeste, Bass

**Choreographers:** Ray and Elizabeth Smith

**Comment:** Smooth big band music and an intermediate level two-step routine. Eight measures repeat.

### INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to SIDECAR M facing RLOD, —; Fwd, Close, Back, —;
- 5-8 (Buzz 1/2 L) Back, Close, Back, Close to end M facing LOD and CLOSED; Dip Back, —, Recov, —; Side, Close, Cross, —; Side, Close, Thru end in SEMI-CLOSED, —;
- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

- 17-20 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Cross end L OPEN facing RLOD, —; Fwd Two-Step;

- 21-24 Fwd, Close, Back, —; Back, Lock, Back, Lock; Back, Turn/Face, Thru to end facing LOD and SEMI-CLOSED; —; Walk Fwd, —, 2 to face partner M facing WALL and CLOSED, —;

- 25-28 Side, Touch, Side, Touch; Side, Behind, Side, Front; Pivot, —, 2, —; (Twirl) Fwd, 2 end in CLOSED M facing WALL, —;

- 29-32 Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Back, —; Side, —, Thru, — end SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-2 (Twirl) Fwd, —, 2, —; Apart, —, Ack, —.

## DREAM STREET — Belco 235

**Music:** Rhythm Boys — Saxophone, Piano, Vibes, Guitar, Drums, Bass

**Choreographers:** Jerry and Jo Gierok

**Comment:** Good danceable music and a standard easy routine. First eight measures are repeated.

### INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

### PART A

- 1-4 Fwd, Close, Back, Close; Walk Fwd, —, 2, —; Fwd, Close, Back, Close; Walk Fwd, —, Turn/Face to CLOSED M facing WALL, —;

- 5-8 Side, Behind, Side, Thru; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step to end in OPEN;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end in CLOSED M facing LOD;

### PART B

- 17-20 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Walk Fwd, —, Turn R 1/4 end M facing WALL, —;

- 21-24 Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk Fwd, —, 2, — end in OPEN facing LOD;

SEQUENCE: A — B — A — B — First 8 meas of A plus Ending.

Ending:

- 1 Step apart diag, —, Point, —.

## DREAMLAND — Grenn 14124

**Music:** Al Russ — Guitar, Saxophones, Piano, Drums, Bass

**Choreographers:** Jack and Na Stapleton

**Comment:** A smooth flowing waltz routine that is not difficult. Eight measures are repeated.

### INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

### DANCE

- 1-4 (W Solo Turn) Fwd Waltz to CLOSED; Waltz Manuv; (R) Waltz Turn; (R) Waltz

(Please turn to page 45)



# Join the Square Dancers Adventures in

DENMARK • NORWAY  
HOLLAND • SCOTLAND  
IRELAND



Your Tour Escorts for  
this Travel Adventure:  
Bob and Roberta Van Antwerp  
and  
Bob & Becky Osgood

**Aug. 24**  
to  
**Sept. 14, 1970**

American Square Dance  
Workshop, Inc.

Adventure to Scandinavia and the British Isles



**Lufthansa**  
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**IRISH  
AER LINGUS**  
IRISH INTERNATIONAL AIRLINES



**Lufthansa**  
German Airlines

## **Adventure to Scandinavia and The British Isles August 24-September 14, 1970**

HERE IS THE IDEAL WAY to travel with perfect companions to parts of the World you've always wanted to see. Come join us as we explore the lush green countrysides of Scotland and Ireland, as we journey by boat and modern motor coach through the intimate beauties of the fjords of Norway, as we escape to the imaginative realities of Hans Christian Andersen land, and finally, as we travel the canals and diked wonderland of Holland. This is not a "rush" tour. You'll be traveling with square dancers all the way, staying in some of the countries' finest hotels, seeing many of the things tours seldom visit. Here is your invitation for a never to be forgotten three weeks' vacation that includes many extras which you would seldom expect to find in a tour that costs so little.

From the time you leave the shores of America behind until you return 22 days later you have the perfect vacation planned in detail for you. At the same time there will be mornings, afternoons and sometimes even full days left unscheduled for you to "get out on your own" and see those things that interest you the most. The majority of your meals are included and among them will be treats you'd expect to find only in these far way places.

Your travel across the Atlantic and between major cities will be by modern aircraft on IATA scheduled airlines.

The Van Antwerps and the Osgoods working together as tour leaders and escorts since 1961 will be with you every step of the way to see that your trip results in the perfect holiday.

The tour fun starts the day you sign up. At regular intervals you will receive information on every phase of your coming travel adventure. Bulletins will tell you more in detail of those things you will be seeing. They will be filled with suggestions for travel wear, how to pack and will bring you currency converters and special illustrated brochures on each country you will visit. All the information concerning travel documents will be a part of the pre-planning information coming your way.

As the dates of your tour grow closer, plans will be made for square dances and special events in the various areas. For that reason, some of the events on the itinerary may be moved from one day to another to insure that everything is included for you in this fun itinerary.

### **PUT YOURSELF IN THE PICTURE**

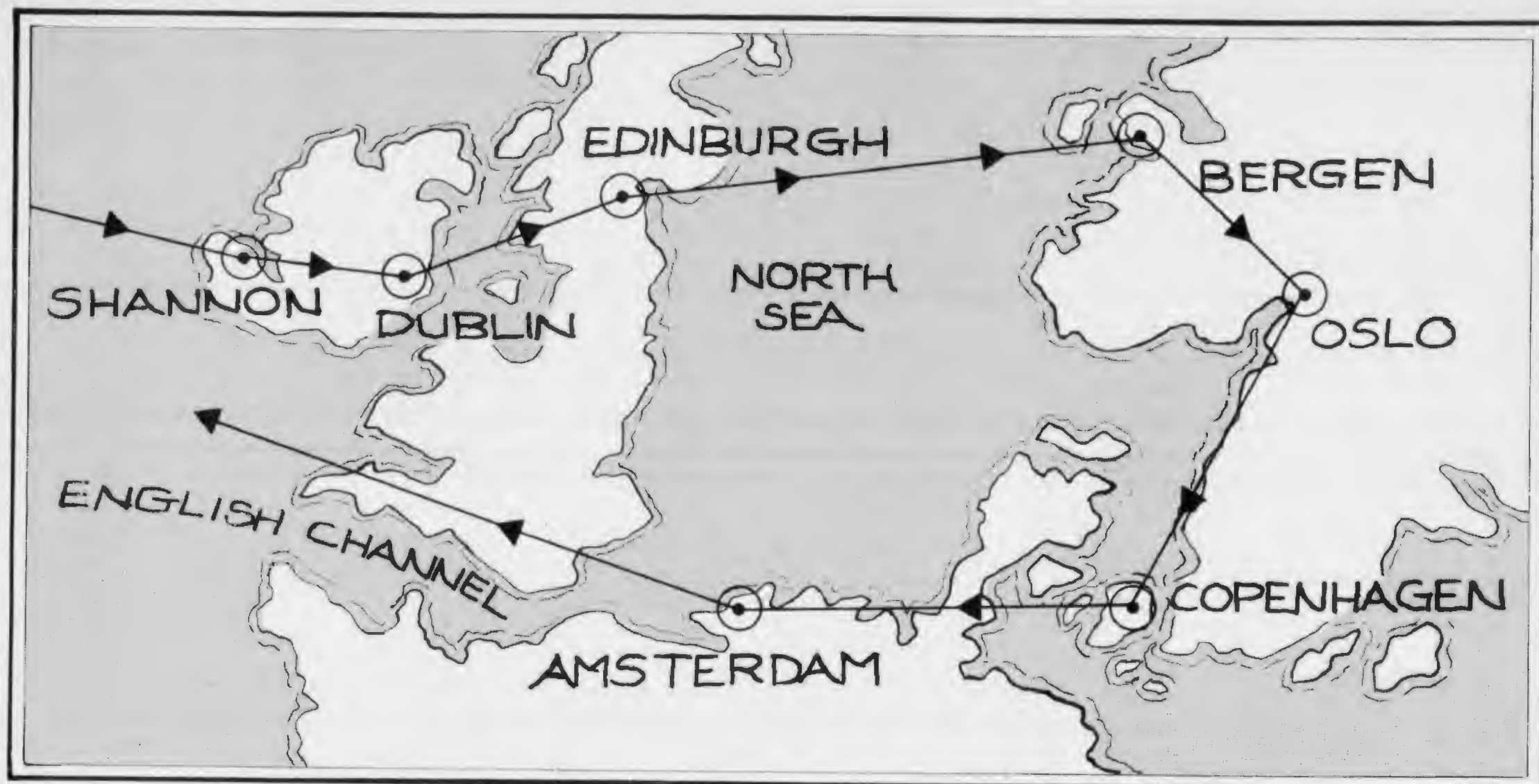
Everything described on the following pages is yours when you fill out the information coupon on the last page. You may enjoy sharing this experience with another couple, a square of dancers from your local club — or — perhaps the entire club would like to come. Write us if you would like additional brochures or more information. Caution: Don't wait to sign up. Space is limited.

Oh, yes, the cost \$990.00\* per person from New York.

\*Air based on 14-21 day group inclusive tour fare

(for everything described on the following pages)





## ITINERARY

### 1st Day — Monday, August 24

Today we start our adventure as square dancers from all parts of North America board their jets in Los Angeles and other cities enroute to our gathering in the Irish Airlines lounge at Kennedy Airport in New York City. From here our Irish Airline jet takes us in comfort across the Atlantic on our overnight flight to Ireland.



## IRELAND

### 2nd Day — Tuesday, August 25

On our arrival at the International Airport in Shannon, we will be met by representatives of the area who will see us through Customs and to our HOTEL INTERNATIONAL. Our rooms will be waiting for us and the morning is unscheduled to provide an opportunity for everyone to catch up on his sleep in view of the change of time. Following lunch, the first day's adventure begins with a medieval tour through the lush Irish countryside visiting Quin Abbey, Bunratty Folk Park for tea and brown bread beside a turf fire and then an unforgettable "medieval banquet" in ancient Bunratty Castle.

### 3rd Day — Wednesday, August 26

We will depart from Shannon this morning by motor coach as we travel to Cork, the third largest city in Ireland. After lunch we continue on to Blarney Castle with an opportunity for you to kiss the world famous Blarney Stone, said to

bestow the gift of eloquent speech on those who take advantage of the opportunity. We leave Cork via Macroom to arrive at Killarney, "Heaven's Reflex", for dinner and our overnight stay at the GREAT SOUTHERN HOTEL.

### 4th Day — Thursday, August 27

A delightful day's journey takes us from Killarney through the picturesque Adare with its thatched cottages to Limerick in time for lunch. Traveling on through County Tipperary and across the Curragh Plain to Dublin where our home will be the INTERCONTINENTAL HOTEL. INTER-CONTINENTAL HOTEL.

### 5th Day — Friday, August 28

This morning we see Dublin in-depth, visiting the Trinity College to view the famous Book of Kells, the Irish Hospitals' Sweepstakes Office and St. Patrick's Cathedral, just one of the many remarkable remnants of the 12th century. This afternoon is unscheduled for individual adventures and this evening our destination is the famed Irish Abbey Theatre.

## SCOTLAND

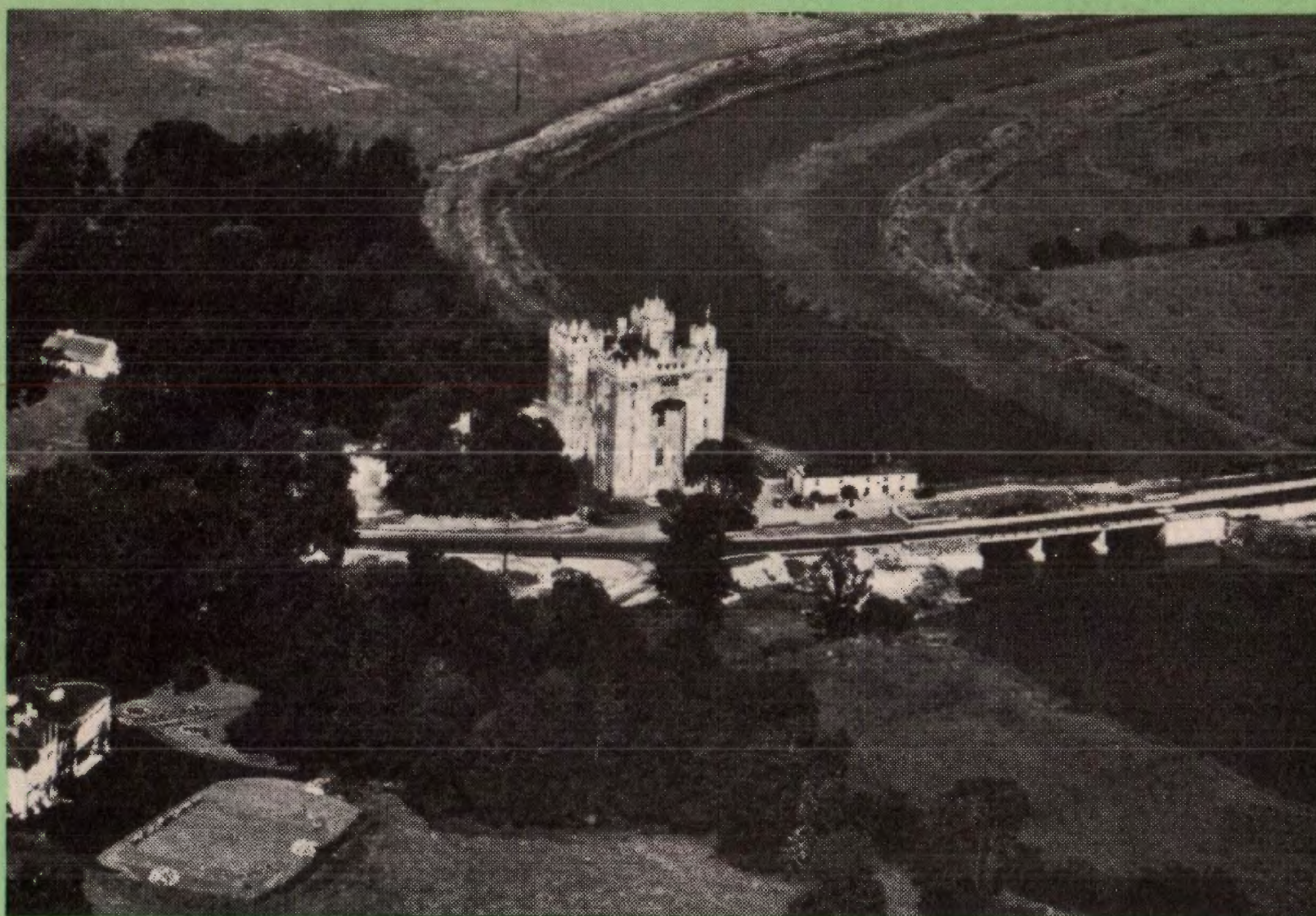
### 6th Day — Saturday, August 29

It's time to leave Ireland and head for destination number two. A short comfortable plane ride takes us to Edinburgh, capital of Scotland. From the airport our special guides will take us for our first view of the magnificent Scottish countryside as we head for town and the HOTEL NORTH BRITISH.

### 7th Day — Sunday, August 30

We've ordered good weather today as we set out early for our excursion to the Trossachs and Loch Lomond. Our comfortable coaches take us west through unbelievably beautiful countryside along the banks of the River Forth to Stirling, important silver town closely associated with Robert the Bruce and Wallace the founder of Scotland's independence. After crossing the River Forth we will





We start our trip enjoying the lush, green, castle-filled country side of Ireland.

drive through beautiful mountain scenery to Callander. It is here that the unforgettable drive through the Trossachs begins. Among towering mountains and alongside deep unfathomable lochs we head to Loch Katrine and Aberfoyle — setting of Sir Walter Scott's famous "Lady of the Lake". Then via Loch Ard, one of the most beautiful of the Scottish Lochs to Loch Lomond and Balmaha, charming village at the water's edge. Somewhere along the way we'll enjoy lunch and in the evening we will finally return to Edinburgh and our hotel.

#### **8th Day — Monday, August 31**

This morning is left unscheduled for "catching up with yourself", individual exploration and shopping. This afternoon our sightseeing tour takes us around Edinburgh, a city richly endowed with many fine buildings and wealth of historical background. A short drive to Castle Rock will give us a vantage point to see the whole "new" town with its graceful symmetrical terraces and beyond to the beautiful vista of the Forth Estuary and the Fife Coast. We'll visit the War Memorial and drive down the Royal Mile to Holyrood Palace, one-time home of the ill-fated Mary, Queen of Scots. Our destination tonight is the Edinburgh Music Festival.

### **NORWAY**

#### **9th Day — Tuesday, September 1**

One final look at Edinburgh and Scotland as we board our plane — destination Scandinavia. After a short flight we arrive in Bergen where we are met by our Norwegian hosts and transferred to HOTEL NORGE.

#### **10th Day — Wednesday, September 2**

This is a great city for sightseeing and this morning we set out to view the buildings and monuments of interest in Bergen. We'll visit the Merchant's Quay, the Fish Market with its busy crowded stalls, the Hanseatic Museum and the 12th century St. Mary Church, one of Bergen's oldest and loveliest structures. This afternoon is

unscheduled. This evening we'll take a short drive to Fana mountain, passing Fantoft Stave Church where we'll take part in a colorful, historical festival. Religious folk music will be played in the 800 year old Fana Church and a country festival with folk dancing and a traditional meal will highlight the evening.

#### **11th Day — Thursday, September 3**

This morning we depart Bergen and start our fabulous three-day tour through Norwegian fjord country enroute to Oslo. As a curtain opener, our square dancers drive via Tokagjelet Gorge to Norheimsund, popular holiday resort on the Hardanger fjord, continuing on beside this beautiful fjord through exciting mountain passes and roaring rivers through the small town of Voss to our destination Stalheim and our "home" the STALHEIM MOUNTAIN RESORT HOTEL.

#### **12th Day — Friday, September 4**

A typical Norwegian smorgasbord breakfast starts our day and soon we're cruising the magnificent Sognefjord, the longest and deepest in the world. Following lunch we proceed along the barren reindeer mountains to Lake Tyin where we stay for the night at the TYIN RESORT HOTEL.

#### **13th Day — Saturday, September 5**

Today we descend the lofty mountains and continue to Fagernes, where lunch will be served to us in a 260 year old farmhouse. While we're eating, we'll be treated to a colorful display of Norwegian folk dancing. In the afternoon our coaches take us through beautiful Begna Valley via Sollihøgda Pass and into the city of Oslo and our HOTEL CONTINENTAL.

#### **14th Day — Sunday, September 6**

It's a free morning to attend church, "sleep in" or stroll through this lovely city. In the afternoon we will sample the many faces of Oslo, visiting the Open Air Folk Museum at Bygdøy with its many old wooden buildings. We will also see the Viking Ships, the Kon-Tiki Raft and the Polar Ship



"Fram". We'll visit the Munch Museum, Holmenkollen and its famous ski jump, and have a first hand view of Vigeland's sculptures in Frogner Park.

#### **15th Day — Monday, September 7**

Oslo seems to hold something of interest for everyone so today is left unscheduled for your own personal adventuring. Tonight we will go together to one of Oslo's famed restaurants for our dinner.

### **DENMARK**

#### **16th Day — Tuesday, September 8**

Hans Christian Andersen land, here we come. It's goodbye to Norway, hello Denmark, as our jet takes us on the short flight to Copenhagen where, after airport formalities, we get our first glimpses of the old and new Denmark. Our drive through the streets of Denmark's capital will take us to the New Carlsberg Glyptotek, the National Museum, Christiansborg Palace, seat of the Danish Parliament and the Old Fish Market. Then we'll board small boats to take us through the harbor passing the naval shipyards, Stock Exchange, Christianshavn and Langelinie Promenade. We are greeted by the Little Mermaid Statue and view the King's residence Amalienborg Palace, the Royal Theatre, Rosenborg Castle, the Round Tower and many other interesting sights, finally reaching our Danish "home" the HOTEL RICHMOND. In the evening, following dinner we'll visit Copenhagen's famous playland, Tivoli Gardens with its amusement park, illuminated fountains, flower beds, games, rides, dancing and concerts.

#### **17th Day — Wednesday, September 9**

Hans Christian Andersen comes to life today as we take a full-day's drive to his birthplace. Our route will take us to Roskilde, the medieval capital of Denmark, where we visit the Cathedral and then by ferry to the island of Funen. We'll arrive in Odense for lunch and a visit to Andersen's home and museum. Following this we will drive through the Chateau country, visiting Egeskov,

one of Denmark's beautiful manor homes built in 1550. Then by ferry we return to Zealand and drive via Slagelse and Tollose to the old Elverdams Inn, returning to Copenhagen in time for dinner.

#### **18th Day — Thursday, September 10**

Today is unscheduled for you to enjoy Copenhagen as you wish. There are delightful walks along the waterfront, marvelous shopping (don't miss Den Permanente with its typical Danish handicrafts), and even Tivoli Gardens is open in the daytime. In the evening we'll have dinner at 7 Smaa Hjem, an unusual and delicious restaurant with seven rooms decorated in different styles.

### **HOLLAND**

#### **19th Day — Friday, September 11**

This morning we leave by air for Amsterdam where following customs we check into our HOTEL VICTORIA. In the afternoon we'll tour this land of tulips, canals and cheese. We will follow the half-moon pattern of the canals and drive to the Old Quarters with their picturesque housefronts and narrow streets. Then on to the Royal Palace, the New Church, the Exchange, Flower Market and the Portuguese Synagogue. We'll also stop at the Rijksmuseum with its fabulous collection of Rembrandts. In the evening we'll enjoy a special dinner at the famed Five Flies Restaurant.

#### **20th Day — Saturday, September 12**

Today we'll embark on a full-day, Grand Holland tour. Starting with a drive to Aalsmeer and the famous flower auction, we continue to The Hague — seat of the Government — to view the Houses of Parliament, Hall of Knights, summer residence of the Queen and the Peace Palace. Art lovers will particularly enjoy the "Maurits House". Next we continue to Delft, well-known for its blue pottery and New Church. Then on to Scheveningen, seaside resort, and the garden city of Wassenaar and Leyden University before returning to Amsterdam. Lunch will be included today. This evening we'll see Amsterdam by moonlight as we cruise along the winding canals.

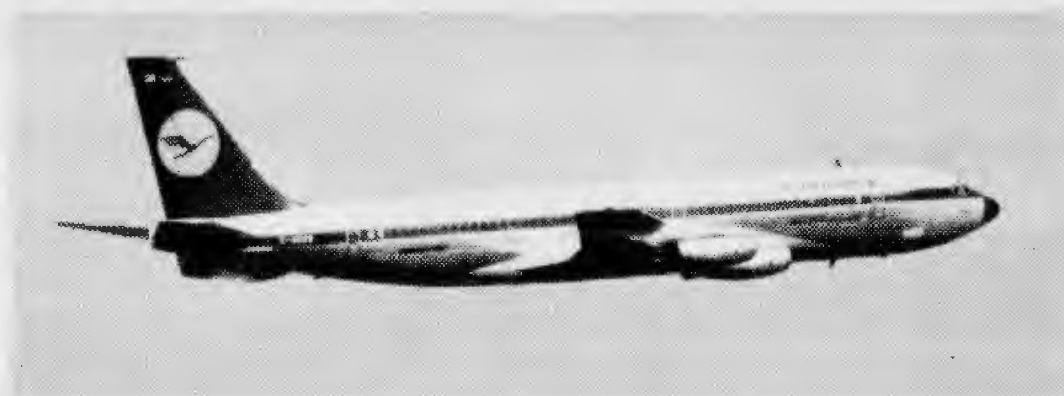
Our trip ends in Holland with reminiscences of canals and windmills.





### **21st Day — Sunday, September 13**

This morning is unscheduled. In the afternoon we'll travel to Marken and Volendam, lovely gems in the necklace of once-proud towns around the Zuydersea. On this excursion we will ride through lush green grassland to Monnikendam, an unspoiled fishing village. In nearby Volendam the people are enchanting in their colorful native dress. From the miniature harbor a boatride takes us across the former Zuydersea to the Isle of Marken, where wooden houses with their painted and tarred exterior are uniquely fascinating. Our return is along the top of a dike to the mainland, where we shall visit a typical Dutch cheese farm to see how once-upon-a-time "Edam" cheese was made. In the evening we'll join together for our "Farewell Banquet".



### **U.S.A.**

### **22nd Day — Monday, September 14**

Our adventure in Holland ends today with an unscheduled morning for final shopping and browsing in this magnificent city. In the afternoon we board our Lufthansa jet and return in comfort to our homes with a storehouse of warm memories.

## **CONDITIONS AND SPECIFICATIONS**

**TRANSPORTATION:** Air travel by Jet based on 14-21 day Group Inclusive Tour Fares, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of Irish Airlines, Lufthansa or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and First Class local steamer.

**HOTELS:** Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$72.00 per person.)

**MEALS:** Continental breakfasts and table d'hote dinners are included. Lunch is included the first day in Shannon and on all full-day tours.

**SIGHTSEEING:** As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fee and seat reservations included to events specified in the itinerary.

**TOUR ESCORT:** The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

**TRANSFERS:** Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

**BAGGAGE:** Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight. **TIPS AND TAXES:** Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes, where levied, are included.

**NOT INCLUDED:** Passports, visas and health documents, personal and baggage insurance, transport and handling of

## **PLANNING YOUR TRIP IS HALF FUN**

As you've read this itinerary we hope that you have "put yourself into the picture" and imagined yourself visiting some of those places you've dreamed about since you were very young. Planning well ahead will allow countless hours of anticipation. We'll be sending you additional reading material and information after you register. You'll find the library filled with information on these cities and countries. Remember, while it's impossible to see everything in just a brief three weeks, this tour is planned in detail to include sample highlights of the typical, the beautiful, the historic, the exciting, and the memorable, so that your square dance travel experience will indeed, be a happy one.

You'll find that square dancers do make ideal travel companions. The size of the group is limited so that we all will get to know each other well. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles address. We welcome your inquiries.



excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

**RATES:** The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

## ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

**RESPONSIBILITY:** All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

**REFUNDS:** Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the

American Square Dance Workshop, Inc.  
Adventures in The British Isles and Scandinavia — 1970  
462 North Robertson Boulevard  
Los Angeles, California 90048

Here is our application and deposit for the  
1970 Square Dance Adventure

(please type or print):

Name \_\_\_\_\_  
(last) (his—in full) (hers—in full)

Address \_\_\_\_\_  
(street and number)

\_\_\_\_\_  
(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 1, 1970. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

\_\_\_\_\_  
(signed) (date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.



hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

**CANCELLATIONS:** In the event of cancellation, complete refunds will be made until July 15, 1970. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements. Refunds for airfare are made according to IATA regulations which specify that 25% of the airfare is subject to forfeiture if cancellation is made under 30 days.

**EXTENSIONS:** The fares shown in this itinerary are based on the 21-day Group Inclusive Tour Fare. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare they may remain in Europe after the tour has been completed and return at some later date.

**BADGES:** A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

**SPECIAL SERVICES:** All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

**SQUARE DANCES:** Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

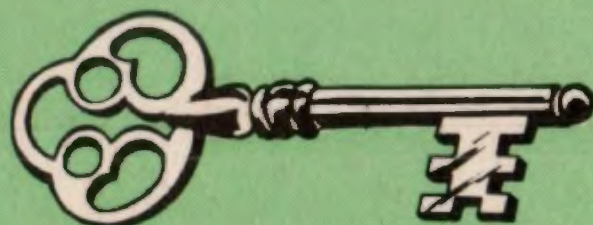
**WHO MAY PARTICIPATE:** This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

**CHANGES IN ITINERARY:** Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and The American Square Dance Workshop, Inc. reserves this right; however should any deviations from the planned itinerary occur, The American Square Dance Workshop, Inc. assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

**LUGGAGE and REFRESHMENTS on the Journey:** We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

**PASSPORT:** You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

**Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.**

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please show your names on our special badges in the following manner:

\_\_\_\_\_ (his)

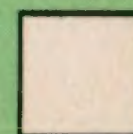
\_\_\_\_\_ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? \_\_\_\_\_ Do you do any square dance calling? \_\_\_\_\_

How long have you been square dancing? \_\_\_\_\_ What is the name of your "home" club? \_\_\_\_\_

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.





- Turn end OPEN FACING;**  
 5-8 **Fwd Waltz; (Wrap, 2, 3) Fwd Waltz; Fwd Waltz; (Unwrap, 2, 3) Fwd, Side, Close;**  
 9-12 Repeat action meas 1-4:  
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:  
 17-20 **Apart, 2, 3; Tamara/Touch, 2, 3; Around, 2, 3 M facing COH; Together, Touch, —;**  
 21-24 Repeat meas 17-20 end with M facing WALL:  
 25-28 **Waltz Away; Fwd, Flare, to BUTTERFLY —; Thru, Side, Behind; Side, Draw, — end in CLOSED M facing WALL;**  
 29-32 **Balance Back, —, —; Waltz Manuv; (R) Waltz Turn; (R) Waltz Turn end OPEN FACING;**

SEQUENCE: Dance goes thru twice. On meas 32 second time Twirl and Ack.

### **SHENANDOAH WALTZ — Belco 235**

**Music:** Rhythm Boys — Guitars, Clarinet, Bass, Drums, Piano

**Choreographers:** Vaughn and Jean Parrish

**Comment:** A smooth country tune well played with a simple arrangement. Dance is easy with eight measures repeated. Dance goes thru three times.

#### **INTRODUCTION**

- 1-4 **OPEN FACING Wait; Wait; Apart, Point, —; Together, Touch, —;**  
 PART A  
 1-4 **Fwd Waltz; Fwd, Fwd/Turn, Close to L OPEN; Thru, Side, Close to CLOSED M facing WALL; Back, Side, Close;**  
 5-8 **Fwd, Side, Close; Manuv, 2, 3 M facing RLOD; (R) Waltz Turn (R) Waltz Turn to end in BUTTERFLY momentarily;**  
 9-12 Repeat action meas 1-4:  
 13-16 Repeat action meas 5-8 ending in BUTTERFLY M facing WALL:

#### **PART B**

- 17-20 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl R face) Side, Behind, Side; Manuv to CLOSED M facing RLOD;**  
 21-24 **(R) Waltz Turn; (R) Waltz Turn; (L) Waltz Turn; (L) Waltz Turn to end in BUTTERFLY M facing WALL;**  
 25-28 Repeat action meas 17-20:  
 29-32 Repeat action meas 21-24:

SEQUENCE: Dance goes thru three times, add Twirl and Ack.

### **LET'S SWING — Grenn 14124**

**Music:** Al Russ — Saxophones, Trumpet, Piano, Drums, Bass

**Choreographers:** Oscar and Fran Schwartz

**Comment:** Lively music and a contemporary dance routine that is quite easy but not for the novice. Twelve measures repeat.

#### **INTRODUCTION**

- 1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**  
 PART A  
 1-4 **Fwd Two-Step; (W turn to BANJO) Fwd Two-Step; Fwd, Lock, Fwd, —; Turn, 2, 3 to SIDECAR M facing RLOD, —;**

- 5-8 **Bk, Lock, Bk, —; Bk, Turn, Fwd, to BANJO; Banjo Arnd Two-Step; On Arnd Two-Step to end in SEMI-CLOSED both facing LOD;**  
 9-12 Repeat action meas 1-4:  
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

#### **PART B**

- 17-20 **Side, Close, Point, —; Behind, Side, Thru, Point Twd RLOD and L OPEN; Back, Close, Fwd, —; Turn in, 2 end facing LOD in OPEN, Walk, 2;**  
 21-24 **Fwd Two-Step; Release hand hold (W XIF of M) Side, Cross, Side, M now on outside —; Fwd Two-Step; (W XIF of M) Cross, Side, Close end in SEMI-CLOSED facing LOD;**  
 25-28 **Fwd Two-Step; (W XIF of M) Change sides, 2, 3, —; Turn In, 2, 3, — end in SEMI-CLOSED facing RLOD; Bk, Close, Fwd, —;**  
 29-32 Repeat meas 25-28 starting in RLOD end in SEMI-CLOSED facing LOD:

SEQUENCE: INTRO — A — B — A — B — A plus Ending.

Ending:

- 1-4 **Fwd Two Step; Fwd Two-Step; Solo Roll, —, 2, —; Apart, —, Point, —.**

### **SPIN CHAIN AND FOLD**

By Cliff Long, Mars Hill, Maine

**Heads square thru four hands**  
**Spin chain thru**  
**Girls fold boys turn back**  
**Spin chain thru**  
**Girls fold boys turn back**  
**Spin chain thru**  
**Turn thru**  
**Left allemande**

### **I SAY**

By Dave Morton, Nottingham, England

**Four ladies chain three quarters 'round**  
**Two and four roll a half sashay**  
**Circle eight go 'round the ring**  
**Four men go forward and back**  
**Forward again pass thru**  
**Separate go 'round one into the middle**  
**Right and left thru**  
**Who turns who**  
**Pass thru**  
**Allemande left**

(This dance appeared in the June issue incorrectly. Here is the same dance corrected. It is the number three dance using Spin The Web).

By Ralph Kinnane, Birmingham, Alabama

**Head ladies chain**  
**Heads spin the top**  
**Swing thru spin a web**  
**Swing thru spin a web**  
**Swing thru spin a web**  
**Swing thru spin the top**  
**Box the gnat**  
**Cross trail thru**  
**Allemande left**



### JUST ONE

By Bill Armstrong, Los Angeles, California  
Head ladies chain three quarters 'round  
Side men turn 'em with an arm around  
Rollaway with a half sashay  
Go forward six and back  
Lonesome gents lead to the right  
Circle up four head gents break  
Line up four forward eight and back  
Slide thru spin the top  
Spin it again same one eight chain one  
Allemande left

### STAR THRU YOUR CORNER

By Ed Fraidenburg, Flint, Michigan  
Side men face your corner and star thru  
Head men take your corner  
Up to the middle and back  
Same four do sa do to an ocean wave  
Spin the top ends trade and swing thru  
Pass thru split those two  
Line up four  
And the middle two swing thru  
Box the gnat  
Look her in the eye right and left thru  
Now pass thru split those two  
Line up four forward eight and back  
Forward again and star thru  
Left allemande

### SINGING CALL \*

### ONE ROSE

By Vaughn Parrish, Boulder, Colorado  
Record: Kalox #1094, Flip Instrumental with  
Vaughn Parrish  
OPENER, MIDDLE BREAK, ENDING  
Walk all around your corner  
Turn partner by the left  
Four ladies chain three quarters 'round  
Turn 'em and circle go 'round the ring  
You circle left rollaway and  
Weave the ring go weavin' and windin'  
Meet your maid do sa do and promenade  
Leave me alone you know you're my own  
You're the one rose  
That's left in my heart  
FIGURE:  
Heads rollaway pass thru turn left  
Sides pass thru and circle four  
Side men break and you gotta' line  
Pass thru bend that line  
Pass thru wheel and deal  
Keep in time (Centers)  
Swing thru and then you turn thru  
And corner you swing  
Swing that gal then you promenade  
I love only you no one else will do  
You're the one rose  
That's left in my heart  
TAG  
You're the one rose  
That's left in my heart  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.

### SQUARE THROES

By Dick Bayer, Fenton, Michigan  
Circle left and rollaway  
Heads from where you are square thru  
Then square thru four more with the sides  
Frontier whirl and square thru three quarters  
Finish it off with a courtesy turn  
Right and left thru and cross trail  
Left allemande

The eight dances that follow were sent in by  
Bill Johnston and are ideal for new dancers.

### TWO-SHAY

Heads right and left thru  
Sides right and left thru  
Heads right and left back  
Sides cross trail  
Up the outside go around two  
Line up four forward eight and back  
Just the men half sashay  
Forward eight and back  
Just the girls half sashay  
Forward eight and back  
Just the inside four half sashay  
Forward eight and back  
All four couples half sashay  
Ladies go right  
Left allemande

### WHOOOP 'N HOLLER

Side two ladies chain  
Head couples cross trail around two  
Line up four forward eight and back  
Star by the right with opposite two  
(Two gents with opposite two ladies star  
about three quarters)  
Men star left in the middle  
Girls promenade the outside  
Second time you meet  
Girls step in behind your men  
Star all eight with the left hands in  
First gent raise your hand  
First gent whoop 'n holler  
Back track and the rest all follow  
Make a little ring circle to the left  
Left allemande

### U TURN BACK LINE OF FOUR

Heads forward and back  
Pass thru separate around one  
Into the middle pass thru  
Step between the sides  
U turn back line of four  
Forward eight and back  
Arch in the middle ends duck out  
Around one down the middle  
Pass thru separate around one  
Into the middle pass thru  
U turn back line of four  
Forward eight and back pass thru  
Arch in the middle ends turn in  
Circle four once around  
Pass thru split two  
Separate around one  
Down the middle cross trail  
Left allemande



### **TUNNEL THRU**

Couple number one it's back to back  
Go around the outside track  
All the way the outside ring  
Roosters crow and birdies sing  
Meet your partner pass her by  
Circle three with the couple you meet  
Stretch out two lines of three  
Forward six and six fall back  
Forward again and make an arch  
Couple number three tunnel thru  
Swing at the end is what you do  
Six join hands and back you march  
Forward again another arch  
Couple number three tunnel thru  
Everybody swing your own  
Allemande left

### **LET ONE GO BY**

Gents to the middle back to the bar  
Girls to the middle right hand star  
One full turn don't fall down  
Pick up your own an arm around  
Star promenade around the town  
Gents roll back let one go by  
Star promenade next Sweetie pie  
Star promenade don't you sigh  
Girls rollaway half sashay  
Gents star same old way  
Girls roll back let one go by  
Star promenade with the next old guy  
Spread the star way out wide  
Gals duck under gents right side  
Let one go by  
Allemande left with next you meet  
Right and left grand go down the street  
Hand over hand to where she's at  
Meet that gal box the gnat  
Pull her by left allemande  
(Repeat dance 3 more times)

### **WINDY CITY WHIRL**

Ladies center back to the bar  
Gents center right hand star  
Back by the left reverse the track  
Meet same girl coming back  
Pick up your own pretty maid  
Take that girl and star promenade  
Gents back out girls go in  
Once and a half and gone again  
Ladies star right don't delay  
Girls whirlaway a half sashay  
Gents star right in the same old way  
Spread the star way out wide  
Gals duck under gents right side  
Do paso gent behind  
Partner left full turn corner right  
Partner left allemande thar  
Gents back up right hand star  
Back up boys you made a star  
Shoot that star away you go  
Right and left do paso  
New partner left corner right  
Partner left arm around  
Promenade around the town  
(Repeat dance 3 more times)

### **SELLINGER'S BREAK**

Couple four bow and swing  
Promenade outside three quarters around and  
(Stand to the right of couple three)  
Forward four and four fall back  
Couple one bow and swing  
Down the middle and split the ring  
Separate go around two line up six  
Forward six and six fall back  
Couple two bow and swing  
Promenade outside around one person  
Squeeze in and stand there eight in line  
Forward eight and eight fall back  
Bend the big line  
Bend the little line  
Bend the itsy bitsy line  
Left allemande

### **FIDDLE FADDLE**

Couples one and two swing  
Couples three and four right and left thru  
Couple number one split the ring  
Around one line up four  
Forward four and four fall back  
Sashay right on the outside track  
(Line of four slide to the right  
stand behind couple number four)  
Forward six and six fall back  
Couple number two bow and swing  
Split the couple facing you  
Around one line up four  
Forward eight and back  
Center four California twirl  
Gents star left girls star right  
Turn once and half  
First gent grab your hen star promenade  
Girls join the men  
Girls back track meet your man  
Go right and left grand

### **SINGING CALL \***

#### **DON'T BUILD NO FENCES**

By Chuck Bryant, San Antonio, Texas

**Record:** Bogan 1222, Flip Instrumental with  
Chuck Bryant

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters 'round

You turn this girl circle left go 'round

Rollaway circle left and then

Left allemande then weave the ring

Don't build no fences for me

Why do sa do then you promenade

Too many places that I haven't seen

Don't build no fences for me

FIGURE:

Why don't the heads square thru four hands

And with that corner swing thru my friend

Those boys run wheel and deal

And then star thru and

Square thru three quarters my friend

Swing with that corner maid

Left allemande then you promenade

Too many places that I haven't seen

Don't build no fences for me

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides,

Ending



### SHOOT THE MOON

By Red Warrick, Kilgore, Texas

Circle left  
California swirl  
All face out circle right around the room  
Heads divide  
Centers arch and shoot the moon  
Heads duck thru pass thru  
Left allemande

### SANDY'S CLOVER

By Sandy Towersey, Alma, Michigan

One and three lead to the right circle four  
Head men break to lines of four  
Forward eight and back you reel  
Pass thru  
Do a wheel and deal  
Double pass thru cloverleaf  
Double pass thru keep in time  
Cloverleaf you're doing fine  
Centers star thru  
Same two lead to the right  
Then allemande left with the old left hand  
Walk on around with a  
Right and left grand

### MORE HEXAGON SQUARES

These are also by Ivan Hasbrouck

For the next three the set-up is lines of four. Couples one go out to their right to couples number two and circle four to a line in the customary manner. This will result in two facing lines of four with two couples standing alone.

Forward four and back

Square thru

Swing thru

Girls circulate twice

Men trade men circulate once

Swing thru

Men circulate twice

Girls trade girls circulate once

Swing thru girls circulate

Men trade turn thru

Inside four pass thru

Allemande left

Pass thru wheel and deal

Centers swing thru spin the top

Right and left thru

Pass thru swing thru

Men trade box the gnat

Right and left thru

Dive thru swing thru

Spin the top

Right and left thru pass thru

Swing thru men trade

Box the gnat

Right and left thru

Dive thru pass thru

Circle four

Number two break line up four

Square thru

Right and left thru

If you can

Right and left thru

Then square thru three quarters

Outside two California swirl

Inside four pass thru

Allemande left

### A THINKER

By Bill Barton, Cornish Flats, New Hampshire

Heads pass thru

Around one to a line

Pass thru

Men turn back

Centers trade

Cast off three quarters

Men square thru three quarters

Girls pass thru men fold

Star thru

Girls circulate

Men turn back

Girls circulate

Left allemande

### SPICE

By "Charly" Chuck Brown, San Jose, California

Heads promenade halfway 'round

Into the middle box the gnat

Change girls right and left thru

Pass thru box the gnat

Change girls right and left thru

Pass thru on to the next

Box the gnat change girls

Right and left thru dive thru

Pass thru box the gnat

Change girls right and left thru

Pass thru on to the next

Box the gnat change girls

Allemande left

### SINGING CALL \*

### LOOKING AT THE WORLD

By Allen Tipton, Knoxville, Tennessee

Record: MacGregor 2054, Flip

Instrumental with Allen Tipton

OPENER, MIDDLE BREAK, ENDING

Join up hands and make a ring

Circle left around and then

All four ladies chain across the ring

Turn and chain 'em back again

Turn the girl around and then

Left allemande and weave the ring

Oh I'm looking at the world thru a windshield

Do sa do and promenade tonight

I got a cute little thing

I'm wantin' to see in Nashville

I'm down around Dallas

Rollin' on south tonight

FIGURE:

Head two couples pass thru

Separate 'round one ya do

In the middle pass thru

Circle four and make a line

Without a stop right and left thru

Turn the girl and then slide thru

And do a do sa do well now

Double swing thru down the line now

Men trade swing and promenade

Got a cute little thing

I'm dying to see in Nashville

I'm down around Dallas

Rollin' on south tonight

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides,

Ending



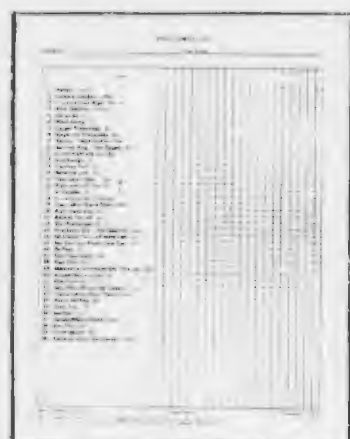
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15c each — \$10.00 per 100 postpaid



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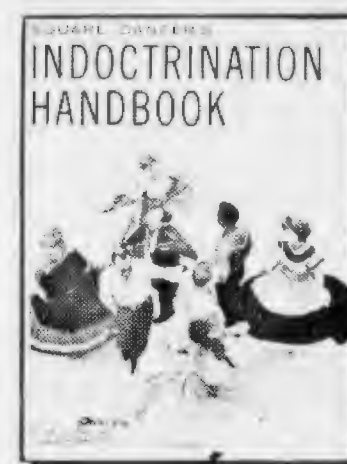
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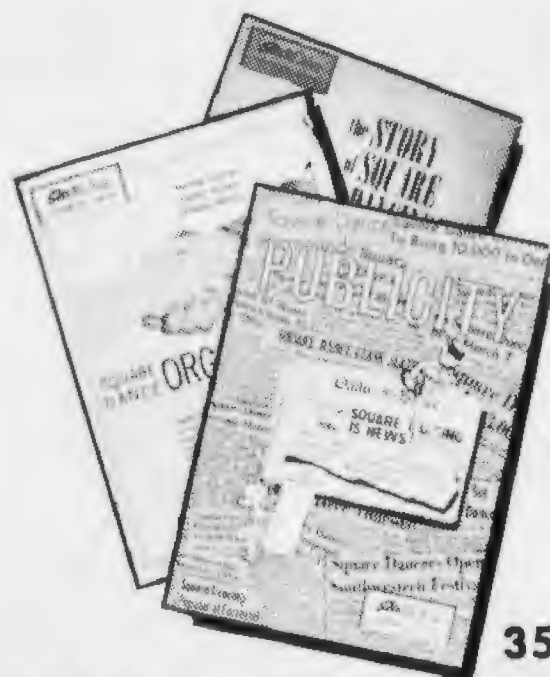
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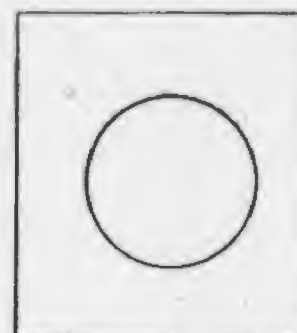
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**(LETTERS, continued from page 3)**

his head in addition to his voice. He called a hash record thru 1½ times. This would approximate 4 to 5 minutes and, with the singing call, you would find you had been dancing 8 minutes—more than enough. Suffice it to say that whenever Andy called the crowds stayed and danced until the end—then yelled for more. However, Andy was smart enough never to call an extra one—a real professional.

James G. Garrity  
New Orleans, La.

Dear Editor:

My thanks to Sets in Order for the tremendous help it has been to me.

Jim Donaldson  
Dunedin, New Zealand

Dear Editor:

Thank you for your help in our search for square dance material. First, we were able to subscribe to Sets in Order. Secondly, we went down and met Art (Shepherd) and danced at a Saturday dance when a number of people from the States were visiting. We thoroly enjoyed ourselves and negotiated with Art for a taped course of the basics to bring our club

into line with the new look in square dancing.

Since then we have taught from those tapes and our club membership has shown an increase. At Easter we held a weekend of square dancing with Art Shepherd calling and no one seems to have stopped talking about it yet. We had quite a number of visitors from other districts and I feel we have at last done something for square dancing in this area. Many thanks to you for sending us in the right direction.

Laurie Annabell  
Hastings, New Zealand

Dear Editor:

We enjoy the many and varied articles in your magazine and find that like so many others that write, the main friends are our square dancing friends and the "Square" is growing larger all the time.

John and Geneva Cornett  
Beeville, Texas

Dear Editor:

I want to say, "Thank you" for your help in the past, mentioning the Marion Hicks and Chicks Annual Doubleheader Square Dance. The response for information and tickets was

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tremendous so it is easy to see how many people read your 'Round the World of Square Dancing and the Square Dance Date Book.

Sets in Order is always a welcome sight to see each month.

Carol Stambaugh  
Marion, Ohio

Dear Editor:

. . . I have no objection to "high level", "challenge" or whatever you call it, dancing. For them as wants it—fine. Apparently there are a lot of dancers who do and the good Lord

knows it is about all you can find today. . . .

However, I believe there are a lot of dancers who would *rather* participate in either the basic program or extended program of square dancing.

We discovered square dancing in about the mid-fifties; we discovered Ed Gilmore, too, when he visited here, and found out *what square dancing could be!* . . . I believe we are reasonably accomplished square dancers and can handle adequately the 75 basics plus a few other figures. But we know that a good caller

## Square Dance Shoes by Sunset



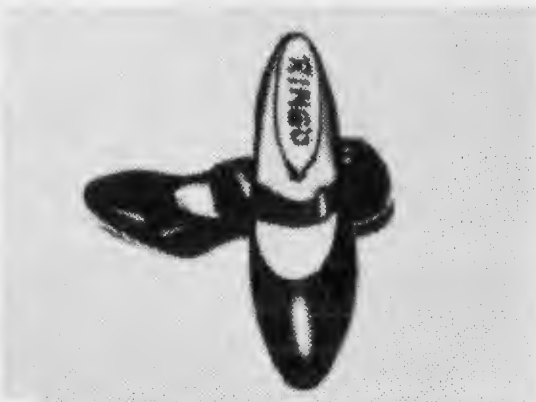
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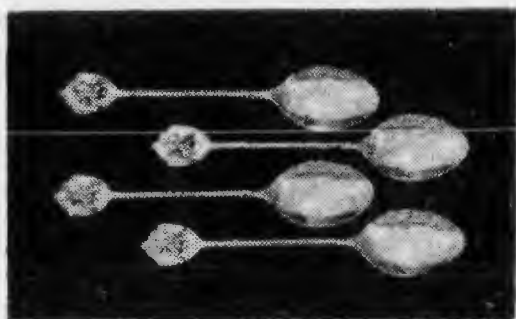


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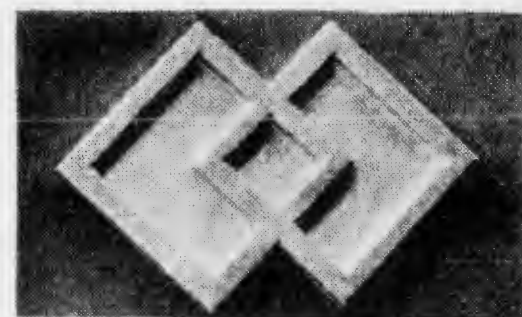
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can give us a most enjoyable evening of dancing *within* the 75 basics.

If your crusade continues—and we most certainly hope it does—we will continue our square dancing; if it doesn't we'll drop out as we almost have done several times in the past few years.

Park F. Anderson  
Chicago, Ill.

Dear Editor:

It was with enormous interest that I read the Square Dancing in Recreation article in a

recent Sets in Order.

We have a mentally handicapped son who is enchanted with every phase of square dancing and is a very capable dancer, but with no regular opportunity for either dancing or instruction. We take him to every summer recreation park program that we can find, to every one-night beginner level dance and we work with him at home. But this is all that is available to him at the moment.

My "crusade" is for classes for pre-teens. We have one caller who started such classes

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but he did not want parents attending and this did not meet our need. I knew that for us it would be a much smoother operation if I were my son's partner.

The point of this letter is to go on record to express my deep enthusiasm and wide interest in any square dancing program for handicapped people, anywhere in the country. Once these seeds are planted they usually spread and thrive. One person's good is everyone's good. . . .

Carol Maisch, Huntington, L.I., N.Y.

Dear Editor:

Due to illness in the family we have dropped out of square dancing. We have been out about a year and we would go back if it were not for the fact that we would get "those looks" from other dancers that say, "I hope they don't get in our square; they will never make it thru."

I'm sure there are others who would go back but too many new movements come out in too short a time . . .

Alice Baer, Decatur, Ill.



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Dear Editor:

We had been square dancing about eight years and then stopped. But we are now taking lessons again and enjoying it as much as we did before. We have noticed that here in the Peoria area the attendance is down quite a bit to what it was. Lessons are real enjoyable because when you goof you laugh but at most of the club dances if you goof someone is ready to get angry. They don't square dance for pleasure, it seems . . .

If clubs would dance for the fun of it in-

stead of always learning everything new that comes out I believe there would be more dancers. Don't get me wrong; we need some new things but I can remember a lot we did learn that weren't used much and some of today's dancers have never heard of them.

Charles E. Siegel  
Manito, Ill.

So glad you are back in square dancing. We quite agree with you that class time can be one of the most enjoyable periods in square dancing. And also that clubs should get the "fun" spirit of the activity. Let's hope we will be able to

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recapture it once again. —Editor

Dear Editor:

An incident which seems to repeat itself whenever we visit a club where a certain caller calls, prompts us to write Sets in Order and hopefully get an opinion.

A group of us danced to this caller about two years ago and three of us were called down, by name, by the caller in the midst of the dancing — "Go to your left, Roy" — or, "Turn around, Ann." It caused embarrassment and made us want to fall thru the floor.

Recently we visited this club again, hoping that this situation no longer existed. But before we were thru dancing one tip, one of us got called down by name — and, before the evening was over, it happened to two others.

We have mentioned this to several club dancers and they say, "Oh, Dick (not his real name) just tried to be helpful; think nothing of it."

We think this caller is "tops" and enjoy dancing to his calling. We do think these incidents are poor etiquette on his part. Should

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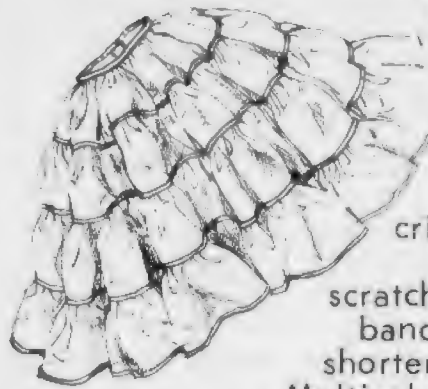
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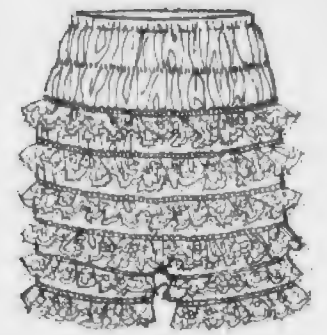
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we approach him? We don't know.

**At their request, we've printed this letter without the authors' name, in hopes that it may prove helpful to callers who are striving to become more "sensitive" to the needs of their dancers — Editor. SAM QUEEN AND THE KING AND QUEEN**

C. A. Newton of Knoxville, Tenn. sends more information on Sam Queen, Sr., of North Carolina, a colorful figure in square dancing whose life was snuffed out by a prowler in his home during the last year. Newton writes,

"Now Sam's fame as a square dance caller was entirely built around his ability to train

some of the finest Appalachian exhibition dancers going. Emphasis was on smoothness and ultra-precision but at a fast tempo—and later he added another element, the clog. So he had two groups—Smooth Dancers and Cloggers, all going at a furious pace.

"There was one especially grand spot in Sam Sr.'s life. During the Roosevelt administration Eleanor Roosevelt dreamed up a party for the King and Queen of England when they visited the White House. It was to be an all-American program but one that showed the

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British Isles background. Lawrence Tibbett and Marian Anderson sang. So did the Coon Creek Girls from Renfro Valley in Kentucky. And—you guessed it!—Sam Queen brought his Soco Gap Dancers from Haywood County, N.C., in the Great Smoky Mountains and they danced for the White House party."

### QUOTES ON THE DANCE

"For youth's sake a work of revival in dance is greatly needed, for it is perhaps, not excepting even music, the completest language of the emotions, and can be made one of the best

schools of sentiment—inculcating good states of mind and exorcising bad..." — G. S. Hall

### RATINGS IN DENVER

Lyle Baker's Square Dance Platter Parade, co-sponsored by the City and County of Denver Parks and Recreation Department, rated the following square dance records at the top of the list for the week ending July 12, 1969: I'm Happy on Windsor and The Wedding Cake on Square Tunes vying for first place; Toodle Dee Doodle De Doo on Blue Star resting alone in second.

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(UNIVERSITY, continued from page 25)

relays, a carol sing around the tree, Santa Claus, and refreshments.

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2. All American Promenade

3. Patty Cake Polka
4. Squares
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  - b. Grand Square (always danced) student caller
5. Tennessee Wig-walk
6. Black Hawk Waltz
7. Squares
  - a. Dip'n Dive — student caller
  - b. Trail of Lonesome Pine — student caller
8. O, Johnny — (circle)

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K-1094 "ONE ROSE" — Flip/Inst. Caller: Vaughn Parrish

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LH-178 KEEP ON THE FIRING LINE — Flip/Inst. Caller: Bob Bennett

#### LATEST RELEASES ON LONGHORN

LH-177 LET THE GOOD TIMES IN — Flip/Inst. Caller: Louis Calhoun

LH-176 HAVE FAITH — Flip/Inst. Caller: Bill Peters

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B-236 "THINKING OF YOU" (HONEY) — Two-Step By: Bob & Ardie Staggs

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B-235 "SHENANDOAH WALTZ" — Waltz By: Vaughn & Jean Parrish

DREAM STREET — Two-Step By: Jerry & Jo Gierok

#### NEW SQUARES ON BELCO

117 IT DON'T MEAN A THING — Flip/Inst. Caller: Johnny Hozdulick



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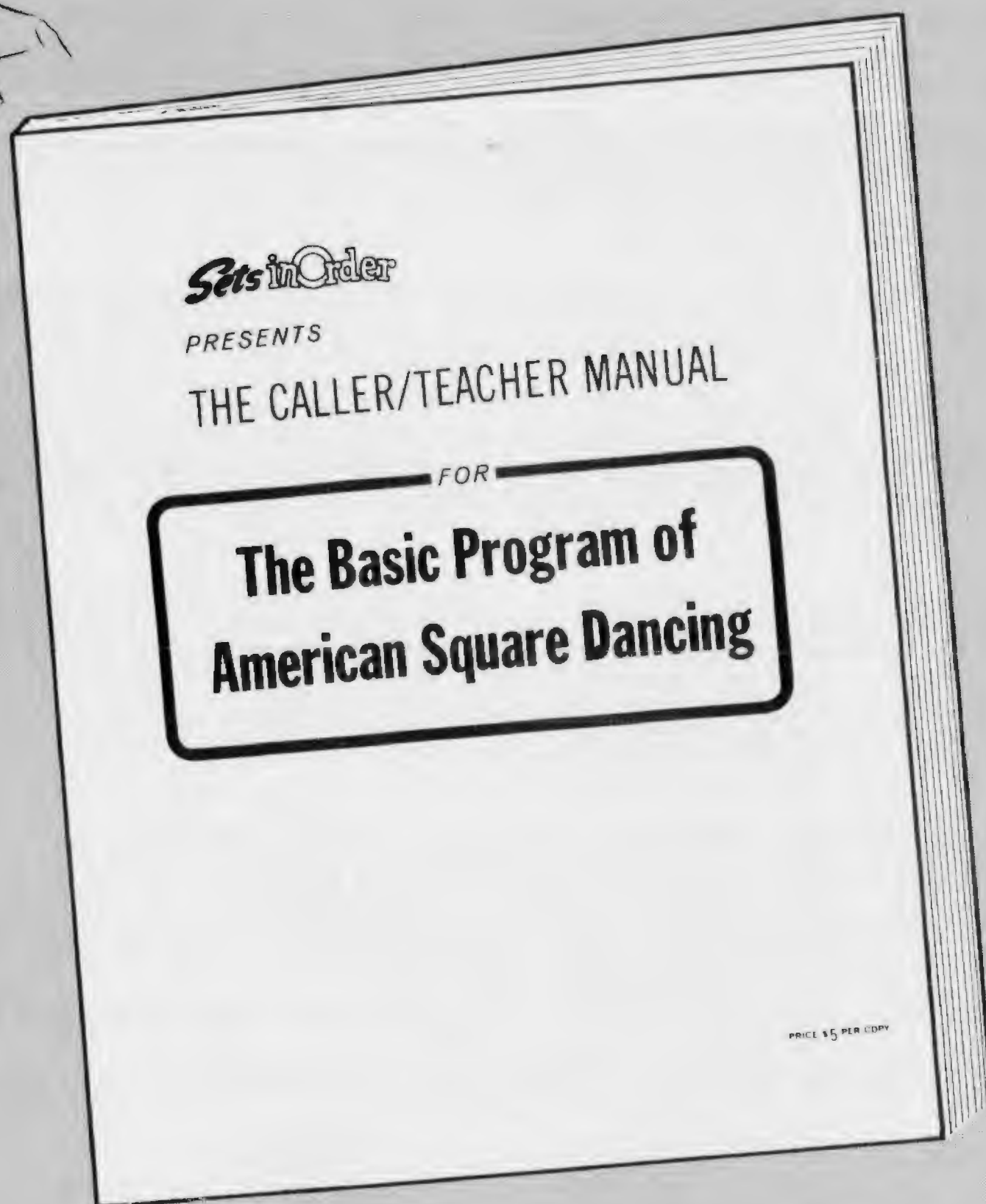
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13. Bloody Mary (Doudlebska Polka)
14. Goodnight Circle

The officers are also wide-awake to bring in special guests such as Pualani Akaka, Hawai-

ian girl at Illinois Wesleyan, to demonstrate the hula; or Heather Justin in kilts and with bagpipes to demonstrate Scottish dancing; Gib Gilbert, caller from Denver; or the annual performance of the Lloyd Shaw Dancers.

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# The CALLER OF THE MONTH



*Ralph McMullen—Abilene, Texas*

**I**T TOOK SOME persuasion to get Ralph McMullen to begin square dance lessons some 14 years ago but he was most fortunate in the fact that his first instructor was Marshall Flippo. After his first lesson he found that the teacher had got to him and he was "hooked" on square dancing. When he had been square dancing for about a year he developed an interest in calling. For the next five years he took it very slowly, however, and called only one or two tips at workshops and at Westerners Association dances.

The thing that propelled Ralph into wider participation in calling was the departure of Marshall Flippo from Abilene. Another caller was needed and Ralph started calling and instructing at the "Y" in Abilene. Later on he was asked to be the caller for a newly-organized club and also began instructing beginner and advanced classes regularly.

Now Ralph is calling for two additional clubs and square dancing has become almost a way of life for him and for his wife Floy, who accompanies him to all his calling engagements and lends moral support. The McMullens have two sons who have made careers in the Navy and they also have one grandson.

— Mrs. Vernon M. Lee

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Following a heart attack at a square dance in Portland, Oregon, Art Lubin succumbed on July 24th in Woodland Memorial Hospital.

Art and Mary Lubin were not just local square dancers. They took with them their love of people and their enjoyment of square dancing from Alaska, to England, in Canada and the Western United States. They never missed an opportunity to help, whether it was a hoedown, a beginner's class, recruiting or with refreshments. Art shall indeed be missed.

## JOYCE W. JENNINGS

Joyce W. Jennings of El Paso, Texas, passed away August 13th, in Alamogordo, New Mexico, as a result of injuries suffered in an auto accident near there on August 10th. She and her husband, Pete, were square dancers for eight years and were active in the Southwest Area Square Dancers Association. They travelled many miles with their trailer attending dances and festivals in the Southwest. Their many friends join in extending heartfelt sympathy to Pete and her family.

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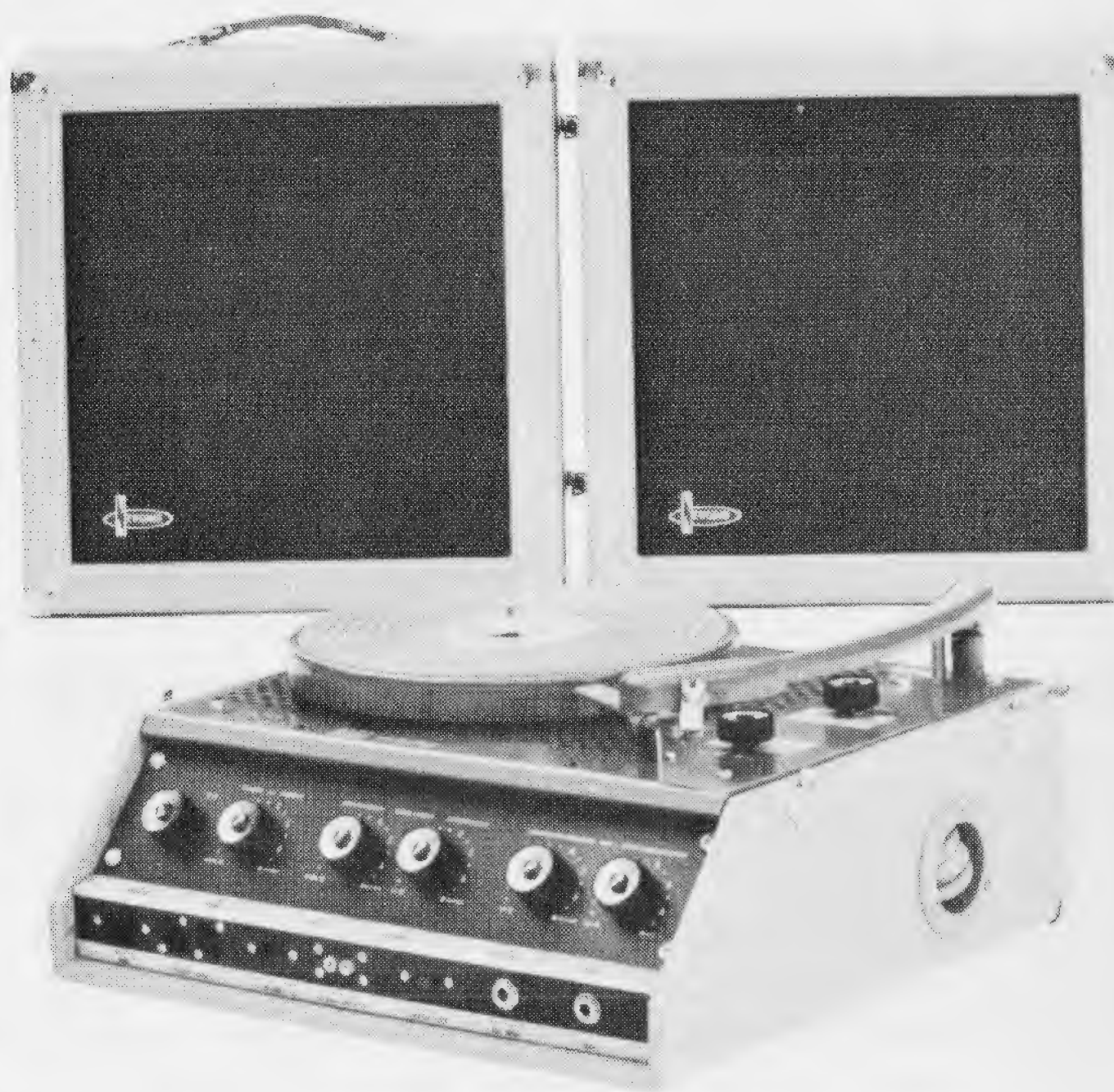
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## (RECORDS, continued from page 6)

**Synopsis:** (Break) Circle — allemande — do sa do — weave — do sa do — men star left — promenade (Figure) Ladies chain three quarters — head ladies chain — heads lead right circle to a line — dixie style to ocean wave — allemande — do sa do — promenade.

**Comment:** A wordy call but with interesting lyrics. Figure is very active and close timed.

Rating: ☆☆

### ORANGE AND GREEN — Scope 525

**Key:** C **Tempo:** 124 **Range:** High HC  
**Caller:** John Winton **Low LC**  
**Music:** Western 2/4 — Accordion, Banjo, Guitar, Drums, Bass

**Synopsis:** (Break) Circle — allemande — do sa do — men star left — partner right — allemande — do sa do — promenade (Figure) Heads right and circle to a line — up and back — star thru — swing thru — box the gnat — swing thru — star twirl — line of four up and back — cross trail — corner swing — promenade.

**Comment:** Music is well played and the figure is standard and action packed. The tune is very repetitive.

Rating: ☆☆

### SMOKEY MOUNTAIN BOY — Windsor 4922

**Key:** A **Tempo:** 126 **Range:** High HC  
**Caller:** Dick Hoffman **Low LD**  
**Music:** Western 2/4 — Guitar, Banjo, Accordion, Drums, Bass.

**Synopsis:** (Break) Circle — allemande — do sa do — men star left — partner right — allemande — right and left grand — promenade. (Figure) heads (sides) lead right circle to a line — pass thru — wheel and deal — double pass thru — first left — next right — star thru — right and left thru — pass thru — swing corner — promenade.

**Comment:** A country tune and music with a very strong bass beat. A standard routine with good timing.

Rating: ☆☆

### LOOKING AT THE WORLD — MacGregor 2054\*

**Key:** F **Tempo:** 126 **Range:** High HC  
**Caller:** Allen Tipton **Low LB**  
**Music:** Western 2/4 — Accordion, Guitar, Clarinet, Banjo, Drums, Bass.

Complete call printed in Workshop.

Rating: ☆☆☆

### SOMEBODYS GONNA PLOW YOUR FIELD — Square Tunes 118

**Key:** A **Tempo:** 132 **Range:** High HB  
**Caller:** Bob Dubree **Low LA**  
**Music:** Western 2/4 — Multiple Guitars, Vibes, Bass.

**Synopsis:** (Break) Circle — allemande — do sa do — men star right — allemande — weave — do sa do — promenade. (Figure) heads (sides) lead right — circle to a line — right and left thru — pass thru — wheel and deal — substitute — swing thru — turn thru — allemande — do sa do — corner swing — promenade.

**Comment:** A popular country tune played in



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country style. Dance is quite danceable and  
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**BRING ME SUNSHINE — Windsor 4923\***

Key: A Tempo: 125 Range: High HC

Caller: Dave Abbott Low LD

Music: Western 2/4 — Guitar, Accordion, Banjo,  
Trumpet.

Complete call printed in Workshop.

Comment: A currently popular tune and a  
smooth, well timed dance.

Rating: ☆☆☆+

**LOOKING AT THE WORLD — MacGregor 2054**

Key: E Tempo: 124 Range: High HC

Caller: Allen Tipton Low LD

Music: Frank Messina and the Mavericks — Ac-  
cordion, Banjo, Guitar, Saxophone, Drums,  
Bass

Synopsis: (Break) Circle — Four ladies chain —  
chain back — allemande — weave — do sa do  
— promenade. (Figure) Heads pass thru —  
separate around one — pass thru — circle to a  
line — right and left thru — slide thru — do  
sa do — double swing thru — men trade —  
swing promenade.

Comment: A popular country tune and well  
played music. The figure is standard and well  
metered.

Rating: ☆☆☆+

**SERENADE — Scope 524**

Key: A Tempo: 130 Range: High HB

Caller: Mac McCullar Low LA

Music: Country Brass — Trumpets, Guitar, Piano,  
Vibes, Bass Drums

Synopsis: (Break) Head ladies chain — heads  
right, circle half — dive thru — pass thru —  
split two around one — heads star right —  
allemande — grand right and left — prome-  
nade. (Figure) Heads right circle to a line —

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that survey as tabulated in mid-September.

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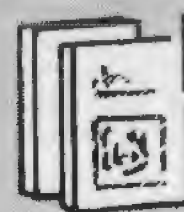
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Best Things In Life	MacGregor 2055
Are Free	Grenn 12110
Reno	

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 square thru — corner swing — promenade —  
 swing.

**Comment:** A big band instrumental with emphasis on trumpets. A contemporary dance. The instrumental is quite low in places but most callers should handle it. Rating: ☆☆☆

### DON'T FORGET THE FLOWERS — Lore 1107

Key: C Tempo: 126 Range: High HC

Caller: Johnny Creel Low LC

**Music:** Western 2/4 — Guitar, Vibes, Clarinet,  
 Banjo, Piano, Drums, Bass.

**Synopsis:** (Break) Circle — allemande — do sa do  
 — men star left — star promenade — men  
 back out full turn — ladies chain — chain back  
 — promenade.

(Figure) heads (sides) promenade half way —  
 right and left thru — star thru — square thru  
 3/4 — do sa do — swing thru — boys trade —  
 swing corner — allemande — promenade.

**Comment:** A good tune, well played music, and  
 a danceable routine. Rating: ☆☆☆

### THE BEST THINGS IN LIFE ARE FREE —

MacGregor 2055

Key: A Flat Tempo: 126 Range: High HC

Caller: Jim Mayo Low LA

**Music:** Western 2/4 — Guitar, Accordion,  
 Clarinet, Banjo, Drums, Bass.

**Synopsis:** (Break) allemande — partner right —  
 men star left 3/4 — box the gnat — change  
 hands — allemande — do sa do — girls  
 promenade inside — swing — promenade.

(Figure) heads (sides) pass thru — separate  
 round one to line — star thru — substitute —  
 centers pass thru — do sa do — eight chain  
 four — with five swing — promenade.

**Comment:** Very well arranged music and an  
 interesting dance. Rating: ☆☆☆

### HIGH HOPES — Blue Star 1852

Key: E Flat Tempo: 128 Range: High HB

Caller: Dick Bayer Low LB

**Music:** Western 2/4 — Clarinet, Piano, Drums,  
 Vibes, Bass, Banjo.

**Synopsis:** (Break) circle — allemande — do sa do  
 — men star left — turn thru — allemande —



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weave — promenade.  
(Figure) heads (sides) promenade half way —  
do sa do ocean wave — swing thru — box  
the gnat — slide thru — pass thru — circle to  
a line — star thru — square thru 3/4 — swing  
corner — promenade.

**Comment:** A popular tune but at this tempo it  
becomes very wordy. Dance is fast moving  
and close timed. Rating: ☆+

### **DON'T BUILD NO FENCES — Bogan 1222\***

**Key:** C **Tempo:** 127 **Range:** High HC  
**Caller:** Chuck Bryant **Low LC**  
**Music:** Western 2/4 — Clarinet, Banjo, Piano,  
Vibes, Drums, Bass.

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good country tune and a well  
arranged standard dance. Rating: ☆☆☆+

### **GREEN GRASS OF HOME — Grenn 12114**

**Key:** E Flat **Tempo:** 126 **Range:** High HB  
**Caller:** Johnny Davis **Low LB**  
**Music:** Western 2/4 — Guitar, Banjo, Piano,  
Drums, Bass.

**Synopsis:** (Break) circle — reverse single file —  
girls backtrack — box the gnat — pull by —  
allemande — weave — do sa do — promenade.  
(Figure) ladies chain 3/4 — heads lead right  
circle to a line — swing thru — spin the top —  
right and left thru — rollaway — pas thru —



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**HI-HAT 382**



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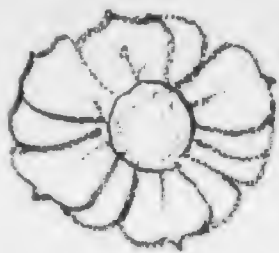
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u turn back — swing — promenade.  
**Comment:** A popular country tune and a well played instrumental dance is standard and has good timing.  
 Rating: ☆☆☆+

**HERTZ RENT A CHICK — Blue Sar 1853**  
**Key:** C **Tempo:** 127 **Range:** High HC Low LB  
**Caller:** Al Brundage  
**Music:** Western 2/4 — Clarinet, Vibes, Piano, Drums, Bass, Banjo.  
**Synopsis:** (Break) grand square — ladies promenade — star thru — promenade.  
 (Figure) heads half sashay — up and back — do sa do — swing thru — girls trade — slide thru — pass thru — swing — allemande —

do sa do — promenade.  
**Comment:** A popular country tune, well played music and good standard dance routine.  
 Rating: ☆☆☆+

**LET THE GOOD TIMES IN — Longhorn 177**  
**Key:** F **Tempo:** 125 **Range:** High HC Low LC  
**Caller:** Louis Calhoun  
**Music:** Guitars, Banjo, Piano, Clarinet, Bass, Drums.  
**Synopsis:** (Break) Ladies chain — chain back — circle — allemande — do sa do — allemande — weave — promenade.  
 (Figure) heads (sides) square thru — star right — heads star left — do sa do corner — swing

# TOP



## GRENN

### NEWEST ROUNDS

GR 14126

"MELANIE" intermed. waltz by Tom and Kay Pell

"SUNSHINE" easy two-step by Jo and Ed Freeman

GR 14127

"TILL ANOTHER DAY" inter. — adv. waltz by Phil and Norma Roberts

"ADORE" advanced waltz by Nina and Charlie Ward

### Recent Rounds

14125 All Night/Powder Your Face  
 14124 Dreamland/Let's Swing  
 14123 Remember/You're Cream In My Coffee  
 14122 My Dear/Cheek To Cheek

### Recent Squares

12114 Green Grass Of Home — Davis  
 12113 Walkin' Back To Birmingham — Schneider  
 12112 Dear World — Johnston  
 12111 Blue Eyes — Schneider

## TOP

### NEWEST SQUARE

TOP 25193 "SHANTY IN OLD SHANTYTOWN"  
 flip by Paul Hartman

### NEWEST HOEDOWNS

TOP 25194 "TANK TRAIN"  
 "MONORAIL" instrumental only

### Recent TOP Squares

25191 Hey Good Lookin' — Williams  
 25190 My Old Ky. Home — Bohn  
 25189 About Dixie — Kinnane  
 25188 Cindie Loo — Holup  
 25187 Tequilla — Blickenderfer  
 25186 Little Arrows — Sweet  
 25185 Belles of S.Bell — Stewart  
 25184 Red River Valley — Hendrickson

# FAMILY SQUARES





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thru — boys trade — box the gnat — same  
girl swing — promenade.

**Comment:** A good tune and a standard dance  
routine. Lead of music is not very strong.

Rating: ☆☆

### ONE ROSE — Kalox 1094\*

**Key:** B Flat      **Tempo:** 128      **Range:** High HB

**Caller:** Vaughn Parrish      **Low LB**

**Music:** Clarinet, Banjo, Guitar, Vibes, Drums,  
Bass, Piano.

**Synopsis:** Complete call printed in Workshop.

**Comment:** An excellent tune, good music and a  
smooth dance.

Rating: ☆☆☆+

### (DATEBOOK, continued from page 5)

Oct. 24-26—13th Ann. Evansville S/ & R/D  
Festival, Evansville, Ind.

Oct. 24-26—4th Christchurch S/D Convention  
Skellerup Hall, Christchurch, New Zealand

Oct. 25—17th Ann. Square D Club Festival  
American Legion Club, Shreveport, La.

Oct. 25—Prelude to '70 Dance  
Weston School, Winnipeg, Man., Can.

Oct. 26—ROM Club Harvest of Rounds  
Walnut Room, Y.M.C.A., Lima, Ohio

Oct. 31-Nov. 1—Nortex Round Up

Sheraton Dallas Hotel, Dallas, Tex.

Oct. 31-Nov. 1—4th Paradise Weekend

Mohonk Mountain House, New Paltz, N.Y.

Oct. 31-Nov. 2—19th Ann. Fiesta de la

Cuadrilla, Balboa Park, San Diego, Calif.

Nov. 1—Omaha Callers Western Mardi Gras

Livestock Exchange Bldg., Omaha, Nebr.

Nov. 1—3rd Ann. Perry Squares Horn of

Plenty Dance, Fort LeBoeuf H.S.,

Waterford, Pa.

Nov. 1—7th Ann. Wee Bee Club Autumn Whirl

Towsontown Jr. H.S., Towson, Md.

Nov. 1—11th Ann. Richmond Reelers Harvest

Ball, Julian Smith Casino, Augusta, Ga.

Nov. 1—23rd Ann. Oklahoma State S/D

Festival, Fairgrounds Arena, Oklahoma  
City, Okla.

Nov. 1—3rd Ann. Flirts & Skirts Fall Festival

Ranchland, Mechanicsburg, Pa.

Nov. 7-8—9th Mich. S/ & R/D Convention

Cobo Hall, Detroit, Mich.

Nov. 8—Quadra Dangle Club Night Owl Dance

Laramie, Wyo.

Nov. 14-15—14th Ann. Richmond S/ & R/D

Festival, Richmond, Va.



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*By Val M. Harris—Haarlem, Holland*

**M**Y WIFE AND I attended beginners, intermediate and advanced classes being taught by Sets in Order Editor, Bob Osgood and by Arnie Kronenberger at Beverly Hills High School in California back in 1952 and 1953. We later formed a club called Calico Squares and danced with them until my family and I were sent to Brussels, Belgium, in 1956. With the help of other enthusiastic square dancers we tried to get a square dance club

going there but did not succeed.

In January 1960, we returned to California but in August of that year our company sent us to Paris where we joined the Paris Squares. Our weekly dances were held at the Military Dependent School at Garches and that autumn Paris Squares hosted the fall jamboree of EAASDC.

In April, 1961, we were moved to Madrid, Spain and there discovered a swinging group, the Madrid Squares. During our 18 months in Spain I served as President of the Madrid



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Upon our return to Seal Beach, Calif. in 1962 we joined Seals and Squeals but then were off the next year to Miami, Fla. where for family reasons our square dancing was sadly neglected. Then, just when our two offspring obtained their drivers' licenses and no longer needed chauffeuring, our company sent

us to Amsterdam, Holland.

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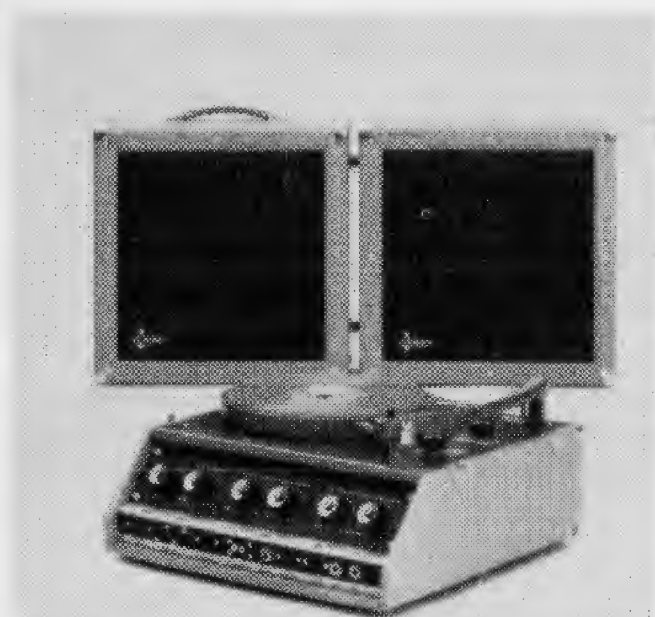
# FEATURE FASHION



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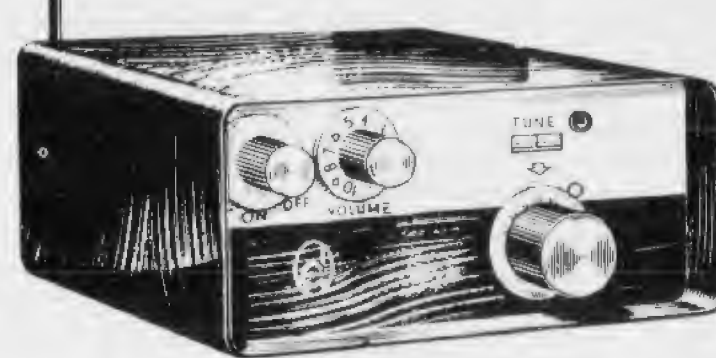
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